

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 18, 1920

PRICE FIFTEEN CENTS



ETTY WARREN
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THE NATIONAL THEATRICAL WEEKLY

YCU CAN'T KEEP A GOOD LAUGH DOWN

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OCT.

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24—PORTLAND
31—SYRACUSE

NOV.

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21—LOUISVILLE

28—INDIANAPOLIS

DEC.

5—DAYTON
12—TOLEDO
19—GRAND RAPIDS
26—DETROIT

1921

JAN.

2—ROCHESTER
9—CHICAGO
16—MILWAUKEE
23—CHICAGO
30—ST. LOUIS

FEB.

6—MEMPHIS
13—NEW ORLEANS

20—OPEN

27—RIALTO—ST. LOUIS

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1—DULUTH
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15—CALGARY—VICTORIA

22—VANCOUVER

29—SEATTLE

JUNE

5—PORTLAND
12—FRISCO
19—OAKLAND
26—LOS ANGELES

JULY

3—DENVER
10—CHICAGO
17—BACK TO SHERMAN LAKE

WHERE WE ARE AT PRESENT
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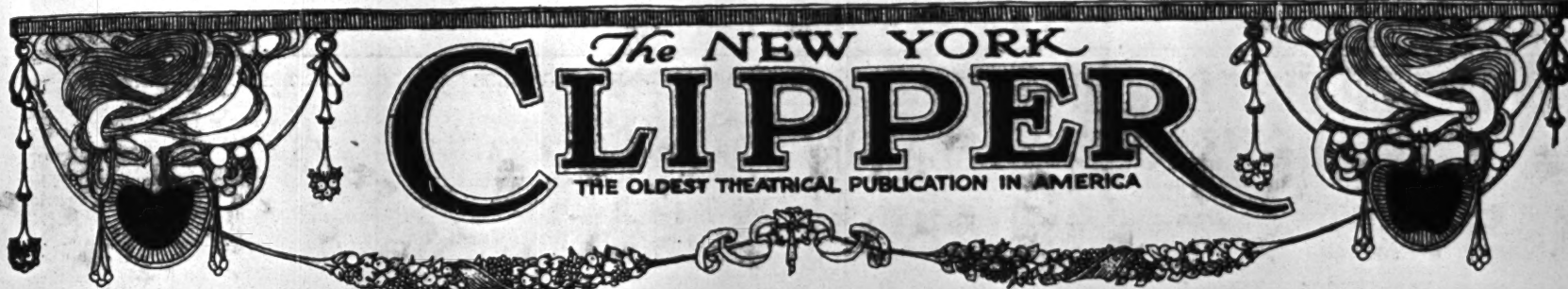
PRESENTED BY

A Company of High-Class Artists Combining Youth, Beauty and Voice

AN ACT LIKE A PRODUCTION

BOOKED SOLID ON ORPHEUM CIRCUIT

Direction—CHAS. BIERBAUER



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Founded by
FRANK QUEEN, 1853

NEW YORK, AUGUST 18, 1920

VOLUME LXVIII—No. 28
Price, Fifteen Cents, \$5.00 a Year

THEATRES TO PLAY BIG PART IN ELECTION CAMPAIGNS

Republicans Have Already Organized Harding-Coolidge Theatrical League, With Al Jolson in Charge—Have Outlined Stunts For All Divisions of Amusements

The theatre is to play a big part in the coming election campaigns, just as it did in the great war, recently over.

Announcing that, if Senator Warren G. Harding is elected president, theatrical interests "will have a voice at Washington"—whatever that means, the Republican National Committee last week opened what they have chosen to designate as the Harding-Coolidge Theatrical League headquarters, at 19 West Forty-fourth Street. Al Jolson, who, the committee announced, was the head of the League, was not about headquarters early this week when newspaper men called to find out what the plans of the organization were, and, according to reports, was putting in the time much more pleasantly and probably more profitably by playing the races at Saratoga. Neither was there any other person about who was theatrically known to Broadway, with the exception of one man who, upon being spoken to, stated that his name was Jack Hughes. Other persons about the place vouchsafed that he was Jolson's manager, although everybody along Broadway has been laboring under the belief that Lee and J. J. Shubert have acted in that capacity.

However, Hughes did know something about the proposed activities of the organization, which, aside from an attempt to influence a few theatrical people into voting for the man who has steadfastly announced that he will not leave his front porch, looks like one of the grandest little collection of publicity grabbing stunts ever rigged up in the history of the Shuberts and the motion picture industry.

The first of these stunts, it was stated, will be a pilgrimage of movie stars to Marion, Ohio, where they will vamp the Republican nominee. Scores of cinema highlights have been wired invitations, some of whom have sent their regrets in answer, but many, after giving ear to the enthusiastic pleadings of their enterprising press agents, have telegraphed their delighted acceptance. This is to start next Monday, when a special train will leave the Pennsylvania Station at 4:30 P. M.

At 7:34 Tuesday morning, the earlier risers of Marion, Ohio, who are wont to congregate about the railroad station for excitement, will be treated to an eye-full. Jolson, it is said, will be the first to leave the train and the next few moments ought to be worth relating about the village postoffice for years to come. By the time the last fair lady of the screen has exposed her socks in making a connection between the ground and the high Pullman steps, the whole town will, in all probability, be on hand to see the parade that is scheduled to follow.

Luncheon is the next thing of importance on the program, and is to be followed by speech making and, perhaps, a few of Harding's canned phonograph addresses. Then Jolson will sing a new Harding campaign song which he has

written especially for the occasion. By that time the animated weekly movie men will have photographed the happenings and the party will bid adieu to Harding and make their way back to the special. The train will leave at 3:35 and arrive back again at the Pennsylvania Station at 9:10 Wednesday morning. The next day the press agents will tell everything that didn't happen.

The Republican National Committee has divided the theatrical world into five parts, over which Jolson is to direct. These sub-divisions are the moving picture, vaudeville, actors' and managers' sections, and legitimate theatres. A plan of campaign has been outlined on a specially prepared chart by the committee's officials.

The motion picture section has been divided into twelve regional divisions, in which the committee estimates there are 14,000 motion picture theatres. It is planned to line up big-time directors and their press agents; to organize film producers; to negotiate with film exchanges to handle features; pass out cigars to picture magazine editors; to project animated cartoons of opposition candidates whenever possible and to shoot a few feet of some well known vamp giving the Senator the O.O.

Vaudeville and burlesque are to join hand in hand in plugging the Harding numbers. New monologues, something seldom heard on their stages, are to be turned out for the actors every half hour and special campaign jokes compounded by the million. Then the actors are to be asked to carry a Harding banner throughout their act. The banners will, of course, be free.

The legitimate actors are promised spectacular visits in large companies to Marion, Ohio, and lots of other things if they will spend a few moments between rehearsals or before first call, in making corner speeches and take part in street parades and special performances.

Incidentally, there is little likelihood of the 9,000 or more actors belonging to Equity backing a Jolson proposition. The "Sinbad" company incident of last season is too fresh in their minds.

To the manager, however, is given the hardest task, for he is asked to see that the Harding campaign speech is run off on the house Victrola at every performance. They are also asked to have their ushers carry Harding campaign banners up and down the aisles during intermission. They are not promised cigars to give away with tickets, however.

If all these things are done, the Republican Committee is quite sure its candidate will be elected and "theatrical interests will have a voice at Washington." If he isn't, they, of course, will be forgotten. Strange to say, though, there are a few persons along the big street who just surmise that they will be forgotten anyway, whether he's elected or not. But, it's a great chance for some publicity.

PUT ON IMPORTED PLAY

Boston, Aug. 13.—Henry Jewett's Players began the dramatic season at the Copley Theatre last night, opening the new year with a play which had never previously been offered on this side of the Atlantic. Its title is "Lazy Lubin" and the author Keble Howard, a man comparatively little known in the United States, but who has already won quite a reputation in England as a litterateur, and in the field of journalism.

The locale of the play is in the apartments of Lubin Manifold, a middle-aged gentleman, who has been quite content with the simple life. He has had an affair, some 20 years previous, which terminated unhappily, and to this incident is largely due his secluded existence. A little French girl appears who proves to be the daughter of Lubin's former sweetheart, and then developments begin to take place.

"Lazy Lubin" will be given for the remainder of the present week and all of next.

CLAIMS "PITTER PATTER" TITLE

Louis Cline, general press representative for George Broadhurst, and formerly a dramatic reviewer in Atlantic City, last week sent a formal objection to the producers of "Pitter Patter" against the latter's use of that particular title for the musical adaptation of "Caught in the Rain," now in rehearsal.

Cline claims that the title is his by right of prior usage in a vaudeville act that he wrote last year with George Spink. He also claims that Spink joins him in his objection. The Cline-Spink "Pitter Patter" act played over the Fox Circuit last fall.

HAS \$18,400 WEEK

Chicago, August 15.—After an eighteen-week run at the Illinois Theatre here, "The Sweetheart Shop" moved to the Colonial Theatre, where it opened last night to \$2,381 on the performance. The show's closing week at the Illinois netted \$18,400, at prices that did not scale beyond \$2.50 top.

"The Sweetheart Shop" will close its successful run here August 29, and two days later, its producers, Edgar MacGregor and William Moore Patch, will present it for the first time in New York, at the Knickerbocker Theatre.

"KISSING TIME" CATCHING ON

Boston, August 14.—"Kissing Time," the musical play which is the re-titled and almost completely re-vamped "Mimi," of last season, finished its initial week's engagement here last night at the Shubert Theatre with takings amounting to \$12,100. The opening night's receipts totaled \$1,109, but last Friday night proved to be the show's banner night in point of receipts, for it took in \$2,013.

BILL GUARD SAILING

TRIESTE, Aug. 18.—William J. Guard, publicity director of the Metropolitan Opera Company of New York, has booked passage from this port aboard the Italian liner *President Wilson*. The sailing date is August 24. The steamer is due to dock in New York early in September.

"BREVITIES" OPENING AUG. 30

ATLANTIC CITY, Aug. 16.—George LeMaire's "Broadway Brevities of 1920" will have its premiere here at the Globe Theatre on Monday night, August 30.

BOLSHEVIKS DELAY OPENING

The Russian-Polish war is directly responsible for Rudolph Shildkraut's inability to open his American engagement at the Jewish Art Theatre in "The Merchant of Venice." Instead, the Yiddish tragedian, who recently arrived here from Vienna, will open in "Silent Powers" ("Stille Koyches") on August 27.

It seems that two of the principal players, Leon Kadison and Bella Rena, the former of whom is also a stage director, are in Europe at present, where they were engaged by Shildkraut to come to this country and appear with him. Kadison and Mlle. Rena then went to Russia to fulfil an engagement in Wilna which they had contracted for in Vienna, early in July.

They were through with their Wilna engagement about three weeks ago and were preparing to depart for this country by way of Sweden, when the war situation in Russia made it imperative for them to remain in Wilna.

Thus, according to advices received here by Shildkraut last week, Kadison and Mlle. Rena are virtually prisoners in Wilna, from which city they are unable to depart by reason of the war situation in Russia. It is further reported that their departure from Russia depends largely on whether or not the Soviet government heeds Poland's importunities for an armistice.

Consequently, Shildkraut placed in rehearsal last week "Silent Powers" ("Stille Koyches"), the four-act drama from the French of Jean Aicars. This play was presented last season in Rome, too, where Novelli, the famous Italian tragedian, played the leading role.

Besides Shildkraut, the cast here will include Henriette Schnitzer, Bina Abramowitz, Lazar Fried, Gustav Schact, Rose Silbert, Chaim Schneider.

A. T. HERD ARRESTED

Anderson T. Herd, the promoter, known along Broadway as the backer of several shows, notably "The Better 'Ole" and "The Lady in Red," was arraigned last week before Judge McIntyre, in General Sessions, and held in \$20,000 bail on two indictments charging him with grand larceny.

The complainant against Herd is Percy R. Pyne 2d, a member of the brokerage firm of Pyne, Kendal and Hollister. He is also a relative of the Astors.

Pyne charges that, last January, he had to meet a \$38,500 note with the Empire Trust Company and being short of cash, he sought to collect some money he claims Herd owed him. Herd, Pyne claims, suggested that Pyne give him ninety day notes covering the amount falling due. He would convert them into cash, he said, and take up the Pyne note held by the Empire Trust Company, according to Pyne.

Pyne charges that, last January, he had for \$10,000 each and one for \$18,000 over to Herd and that the latter, instead of discounting the notes and using the proceeds to pay the Empire Trust Company, misappropriated the notes for his own use and Pyne was obliged to meet the \$38,500 note himself.

Herd surrendered himself last week to Assistant District Attorney Ryttenberg on the indictments returned against him last June. He was given a week in which to plead to the indictment by Judge McIntyre.

NAZIMOVA CONSIDERING RETURN

It is reported that Mme. Nazimova is considering a return to the stage, in which event she may appear in the Maude Fulton comedy, "The Humming Bird" now running in San Francisco.

MANY "ANGELS" BACKING SHOWS FOR THIS SEASON

Wall Street and Mercantile Business "Easy" Money, Finding
Outlet in Productions Now Rehearsing About Broadway
—Season Expected to Be Good One

Many shows are now in rehearsal in the many halls scattered about New York. This condition arises, principally, from the large number of "outsiders" who have come forth with money that they seem to be exceedingly willing to invest in the show business. The lure of large financial returns, among other things, from a successful show, has always attracted capital from various mercantile sources. But never before has the field been so generally invaded by "angels."

Wall Street brokers, recipients of legacies, manufacturers of women's wear as well as those dealing in silks, satins and other cloths, patent medicine makers, furniture dealers, and even neighborhood druggists, not to mention chandelier manufacturers, are the generous patrons of the drama who are coming forth with oodles of dough, to the end that they, too, may figure in the theatrical firmament.

And, as a direct result, the regularly established producing managers are finding more difficulty than ever before to get their various new productions into New York houses.

The following shows are but a small percentage of the large number rehearsing last week. Most of them are scheduled to open out of town within the next two or three weeks. Incidentally, among them are a large number in which no outside capital has been invested.

Gus Edwards' Revue of 1920, for which Harold Atteridge and B. C. Hilliam wrote the book and lyrics. Edwards, who is also staging the show, wrote most of the musical numbers. It is scheduled to open in Atlantic City September 27. The principals in the cast include Irving Fisher, Jack Osterman, Furness Sisters, Vincent O'Donnell, Aleta, Betty Barnell, Conrad Fredericks, Sherry Louise Marshall, Violet May, Irene Delroy. The show is expected to open here early in October.

A corporation was organized to produce the Edwards' revue and the principals behind it are persons in the mercantile business.

"Pitter Patter," a musical adaptation of William Collier and Grant Stewart's farce, "Caught in the Rain," is booked to open in Long Branch August 23. Will M. Hough adapted the farce and furnished it with lyrics to William B. Friedlander's tunes. The latter is also the designated producer of the show, but Max Plohn and Marty Sampter are also interested in the production. These two latter, apparently, have taken the proprietary place of Arthur Klein, who figured as the original producer until several weeks ago. However, he has now let it become known that he is no longer interested in the production. The principals in the cast are: Jane Richardson, William Kent, Helen Bolton, John Price Jones, Jack Squires, Mildred Keats, Hugh Chilvers, Al Warner and James Mason.

"Paddy, the Next Best Thing," the comedy which was one of the successes of last season in London, where Peggy O'Neill is still playing it, is being produced in this country by Robert Courtneidge, the English producing manager who arrived in this country recently to supervise the production. Associated with him in the production, which is scheduled to open in Stamford, Conn., August 19, is the Sanger and Jordan office. The players are Eileen Huban, Cyril Scott, Vera Findlay, Hugh Huntley, Ethel Cozzens, Walter Edwin, Julia Stuart, Charles B. Wells, Isabel West, Charles McCarthy, Kitty O'Connor, C. Bradford Moore and Alice Belmore Cliffe.

With "The Rose Girl," Anselm Goetzl, the musical conductor and composer, is launching forth as a producer on his own hook. That is to say, he is figuratively on his own hook, for the show is really being produced by a corporation in which

the principal stockholder is said to be a chandelier manufacturer. William Cary Duncan wrote the book and lyrics and Dr. Goetzl himself composed the score. The show is now being prepared to open in Altoona, Pa., August 26, so that, three weeks later, it may come into the Shubert Theatre here, with the following principals in the cast: Mabel Withee, Flora Zabelle, Dorothy Mackaye, Josie Intropodi, Roy Atwell, Ray Raymond, Harold Crane, Louis Simon, David Andrada, who will also act as stage manager, and Ben Lynn.

Gleason and Block, Inc., has two musical shows in rehearsal at present. A new show called "Maid to Love" is now being prepared for opening at Asbury Park, N. J., August 30. Ray W. Peck wrote the book and lyrics, and Percy Wenrich the music. The show was tried out recently for two weeks in Atlantic City and Baltimore. The cast includes Tom Lewis, Vinton Freddley, Dolly Connolly, Roy Lewis, Joseph Harris. It is planned to open it here in October.

"The Rainbow Girl," Klaw and Erlanger's success of several years ago, the producing rights to which were bought last year by the Gleason, Block corporation, is to be sent on tour again this season. It will open August 23 in Saratoga with the following principals in the cast: Sam Sidman, John Ellis, Sam Collins, Frank Farrington, George Lydecker, Katherine Shaw, Joseph Daniels, Gene Carlson, Marie Dantes, Julie Eastman, Jane Burly, Margaret Merriman, Johnnie Jordan. William J. O'Neil is staging the show; Fred Solomon has been appointed musical director; Charles R. Sturges will manage, with William H. Roddy in advance.

Comstock and Gest have in rehearsal "Wild Cherry," a new three-act comedy by Guy Bolton, in which Ruth Shepley will be featured and which is scheduled to open early in September. Clifford Brooke is staging the piece, and also two companies of "Adam and Eva," the first of which opens in Detroit, August 29, and the second in South Norwalk, Conn., September 20. Oliver Morosco will also present a company in "Adam and Eva" on the Coast later in the season. May Dowling will manage the company that opens in Detroit.

Then, too, Comstock and Gest have placed in rehearsal "Experience," now in its seventh year, which will open a road tour in less than two weeks in the northwestern part of Canada; "The Wanderer" (fourth year), which opens its season in Poughkeepsie next week; "Rose of China," scheduled to open in Poughkeepsie September 20; "Mecca," for which the cast is now being chosen and which is scheduled to open in October.

The Selwyns have in rehearsal one company of "Buddies," which will open in Long Branch, N. J., Labor Day. Virginia O'Brien, Charles King and Lawrence Wheat are the featured players in the cast. Another "Buddies" company is now playing in Chicago, and, later in the season, in addition to the new shows they plan for production, they intend to send on tour two more "Buddies" companies, making a total of four in this show alone.

Sam N. Harris now has in rehearsal a new comedy by Rida Johnson Young, called "Little Old New York," in which Vivian Tobin will be featured. The piece is scheduled to open in Long Branch, August 28.

George M. Cohan has placed in rehearsal "The Tavern," written by Dora Dick Gant. Arnold Daly will be starred in this piece, which will open in Atlantic City September 6. A special company playing "The Acquittal," one of last season's dramatic successes here, will open a road tour August 23 in Erie, Pa. George M. Cohan (Continued on page 27)

UNION WANTS BIG RAISE

MONTREAL, Aug. 12.—Matters are very far from being adjusted between the theatres here and the stage hands, Local 56, of the International Alliance of Theatrical Stage Employees and Moving Picture Operators, having submitted a contract to the managers which is characterized by them as ridiculous. Assistant property men demand \$66 a week, as against \$24 per week at present.

These demands by the union are said to be much in excess of those made by any local of the same international union in any other city in the United States or Canada and are greatly in excess of those made in New York.

The schedule of rates submitted in the contract to the local theatres asks for an increase of 114 per cent in theatres where there are two shows per day. In the houses where there are more than three shows a day, it is asked that carpenters get \$81 per week of seven days, as against the present rate of \$43.50; assistant carpenters, electricians, property men and flymen, \$76, present rate being \$38.50; and assistant property men, \$66, present rate being \$24.

There are a number of clauses in the contract which the local managers think very arbitrary, such as the final one, which reads:

"All matters relating to the mechanical department, not herein provided for, as well as any doubtful or obscure clauses, shall be interpreted by the executive board of this union, and its interpretation thereof shall be final."

There is also a "sympathetic strike" clause in the contract, which asks that, notwithstanding the written agreement which is sought, the stage hands may go on strike if any other class of labor should do so in the same house.

An amicable arrangement has been arrived at between the managers of popular-priced theatres and the Musicians' Union in regard to the wage scale for next theatrical season. An increase has been granted equal to forty per cent.

JANE COWL CLEANING UP

SAN FRANCISCO, Aug. 13.—That the present tour of Jane Cowl, her first Pacific coast venture since she became a star, is establishing new records for receipts, was indicated early this week by the box office statements on her two weeks' engagement at the Curran Theatre here. The total receipts for both weeks amounted to \$44,043.

The final week was the banner one of the two, the gross totaling \$24,200. The first week's business totaled \$19,843. The price scale was boosted to \$3.50 top, which establishes a precedent for a non-musical show. Last Thursday evening the gross receipts amounted to \$3,329, said to be a record for one performance at the Curran Theatre.

"Smilin' Through" is the only play Miss Cowl is appearing in on her present tour.

MOFFATT HELD UP AT BORDER

MALONE, N. Y., Aug. 16.—Graham Moffatt, the Scotch playwright and producer who is spending the summer in the Adirondack mountains, was held up at the Canadian border here for several hours by the U. S. immigration officials.

Moffatt, in company with William Morris, the vaudeville agent, motored from Saranac Lake and attempted to cross the Canadian line on his way to Ottawa, where one of his plays is to be produced. Lacking the necessary passport, Moffatt was held up, and only after a lengthy telephone message to the immigration authorities in Washington was he allowed to cross.

GAMUT CLUB, FRISCO, EXPANDS

LOS ANGELES, Aug. 12.—Plans are on foot here to make the Gamut Club a strong theatrical organization, as well as a musical one. The project was launched by Windham Standing at a banquet in the club-rooms, recently. According to the new plans, the club will take into its membership a number of the most prominent people of the speaking stage now appearing on the screen.

Plays of exceptional artistry will be presented to the public. Theatrical people here are in favor of the move and have promised to lend their support.

EL BRENDEL BANKRUPT

El Brendel, the eccentric comedian appearing at present in the "Cinderella" show at the Winter Garden, has but one creditor in the world, according to the voluntary petition in bankruptcy he filed last week in the United States District Court, and even that one will contest his comedian's desire to shed himself of his self-acknowledged indebtedness.

That creditor is Jack Pierre, the theatrical manager, who last season managed the Fred Stone show for Charles B. Dillingham. The amount El Brendel acknowledges owing Pierre is \$2,267.71.

Brendel's indebtedness grew out of a judgment which Pierre obtained against him June 28, 1918, in the Nassau County Supreme Court. Pierre sued Brendel, alleging breach of contract. He claimed that in 1916 he entered into a three-year contract with Brendel, whereby the latter agreed to place himself under Pierre's exclusive management. The comedian was to receive a salary of \$200 a week from Pierre, who claimed that he had the exclusive right to the comedian's services in motion pictures, as well as on the stage.

As the result of this alleged contract, Pierre contracted with Stanley Murphy and Raymond Hubbell to write a musical play around Brendel's eccentric stage personality. The play was written and called "Yumping Yimmy Yohnson," but it was claimed by Pierre that Brendel not only refused to appear in the play but also refused to remain under Pierre's management in accordance with the alleged contract.

So Pierre brought an action, which the latter answered. But when the case was reached for trial in Nassau County, both Brendel and his attorney failed to appear. A judgment by default was therefore rendered in favor of Pierre, who merely asked the court to allow him the total amount of money he had spent on Brendel, for pictures and other items, he alleged, following the signing of the contract.

Early last week Pierre, through his attorney, issued execution to the sheriff, who immediately garnished the salary Brendel is receiving from the Shuberts, said to be \$600 a week. Under the garnishee, approximately 10 per cent of the comedian's salary would have to be paid to the sheriff weekly until the entire judgment, plus sheriff's fees, was paid.

Following the sheriff's levy on his salary, Brendel filed the voluntary petition in bankruptcy, which Pierre's attorney says he will contest.

"HUMMING BIRD" TO FLY EAST

SAN FRANCISCO, Aug. 13.—"The Humming Bird," by Maude Fulton, who also appears in the leading role, is to be brought here from Los Angeles and presented by Oliver Morosco at the Columbia Theatre on Monday night, Aug. 16. It will go from here direct to New York.

Henry B. Walthall, screen favorite, will be in the cast. Others in the company are Harlan Tucker, Grace Travers, Lea Penman, Ernest Anderson, Joyce Fair, Arthur Stewart Hull and Florence Oberle.

WILLIAMS PLAYERS RESTING

RACINE, Wis., Aug. 14.—The Ed Williams Players, who closed their stock season last week, are to rest for one month and then re-open at the Orpheum.

KITTY WARREN

Kitty Warren, whose likeness appears on the cover of this week's issue of THE CLIPPER, is the soubrette of George Belfrage's "Hip, Hip, Hooray, Girls," appearing at the Columbia Theatre, New York City, this week.

Miss Warren, said by critics to be one of the fastest dancing soubrettes on the American stage, started her career in stock at the Holiday Theatre, Baltimore, several years ago, later appearing at Kahn's Union Square, New York City. She has been with several road attractions and this is her first year on the Columbia Circuit. She has been christened the "Speed Maniac Soubrette."

Miss Warren is under the exclusive management of Ike Weber.

YIDDISH COMPANIES FORMING; EXPECT BIGGEST SEASON

Experience of Last Year Convinced Backers of East Side Drama
That Big Clientele Could Be Built Up; Big
Foreign Star Here for One

The inauguration of the Yiddish theatrical season in New York, as well as other cities in the United States and Canada, will take place within the few days between August 27 and September 1, all companies being in operation by the latter date. Last season was one of the most successful in the history of the Yiddish drama in America, and a repetition is expected this year. Of the companies operating last year the most notable success was obtained by The Jewish Art Theatre, which has established itself as a standard one here.

Last season also resulted in the establishment of several new "stars" who were sought after by Broadway managers. This season will be marked by the introduction of stars from abroad, the first of whom, Rudolph Schildkraut, has already arrived and is at work with his company, The Jewish Art Theatre aggregation. Max Rosenblatt, who arrived here last season, late, and joined the Lyric, Brooklyn, company, as an auxiliary player, will, this season, be seen as the leading man of that company.

So far the announcement of new companies has been limited to The Circle, Detroit, where a company with Ida Dworkin in the lead is now being organized. The following, listed as "first degree" houses, have already been organized and will open on or about Sept. 1. The houses in Montreal, where Rosetta Cone and Bennie Alder will be the leads, and Toronto, where Bernard Hiving is the lead are not as yet complete, but the others are as follows:

People's Theatre, New York, Schulman and Revinger, managers—Max Rosenthal, Peter Graf, Louis Herman, Isadore Cashier, David Grell, Sam Tobias, Bessie Thomashefsky, Nettie Tobias, Subina Rosenthal, Mathilda Shrage, Rebecca Weintraub, Goldie Lubrinsky, Minne Birnbaum, Louis Birnbaum.

Second Avenue Theatre, New York; Joseph Edelstein, manager—Samuel Goldenberg, Ludwig Zats, Hyman Jacobson, William Schwartz, David Baratz, Mr. Nadolsky, Kalman Juvelier, Rose Karp, Fannie Lubritzsky, Mrs. Nadolsky, Annie Thomashefsky, Rose Greenfield, Boris Auerbach, Regina Prager, Subina Laxser, Bessie Mogulesco.

Jewish Art Theatre, New York; Louis Schnitzer, manager—Rudolph Schildkraut, Gustave Schacht, Morris Schorr, Lazar Fried, Irving Goldsmith, Mr. Skurnik, Jacob Katzman, Henrietta Schnitzer, Anna Appel, Mina Abramowitz, Annie Shapiro, Rose Silbert.

Gabels Theatre, New York; Max Gabel, actor-manager—Elias Rothstein, Jacob Hochstein, Abraham Sincoff, Solomon Manne, Jennie Goldstein, Ray Schmeier, Frances Sincoff, Mrs. Brie, Mark Schweid.

National Theatre, New York; Brois Thomashefsky, actor-manager—Charles Natanson, Samuel Rosenstein, Boris Rosenthal, Louis Gold, Lazar Zuckerman, Sam Greenberg, Mendel Teplitzsky, Goldie Shapiro, Regina Zuckerman, Madame Frieda Ziebel, Mrs. Greenberg, Lucy Finkel, Bella Finkel, Bessie Weissman, Gershon Rubin.

Irving Place Theatre, New York; Morris Schwartz, actor-manager—Mischa German, Abraham Teitelbaum, Moonie Weisenfreund, Solomon Krause, Joseph Dubinsky, M. B. Samuylow, Liza Silbert, Bertha Gersten, Jennie Valiere, Mrs. Verkauf, Lucy German, Abraham Fishkind, Jacob Goldstein.

Liberty Theatre, Brooklyn; Sigmund Weintraub, actor-manager—Sam Auerbach, Harry Miller, Sam Blum, Sam Tuchman, Sara Shongold, Fanny Reinhardt, Minnie Axelrad.

Grand Opera House, Boston; Julius Nathanson, actor-manager—Julius Adler, Mr. Silberkasten, Annie Hoffman, Betty Frank, Madame Naraslavsky, Mrs. Julius Adler, Max Bullman.

Arch Street Theatre, Philadelphia; Anshel Schorr, actor-manager—Leon Blank, Sam Kasten, Celia Adler, Dora Weissman, Mrs. Weisenfreund, David Popper, Mr. Weissman, Mrs. Weissman, Dina Feinman.

Palace Theatre, Chicago; I. Glickman, manager—Jacob Cone, David Levenson, Mr. Schonholtz, Yetta Block, Leah Meltzer, Annie Meltzer, Mr. Gerstenzang, Joseph Weinstock.

Chelsea Theatre, Chelsea, Mass.—Sidney Hart, Mrs. Hart, Max Hollander, Annie Hollander, Moses Silberstein, Max Wilner, Annie Sofian.

Metropolitan Opera House, Philadelphia; H. Rasch, manager—Joseph Kessler, Clara Rafallo, Mr. Crohner, Mr. Honigman, Madame Gurewich, Mrs. Honigman, Mrs. Crohner, Mr. Bernardi, Mrs. Bernardi, M. I. Simonhof, Isidore Meltzer.

Globe Theatre, Cleveland; Leon Krim, manager—Madame Lobel, Adolph Shrage, Julius Erber, Mrs. Erber, Mr. Tanzman, Mrs. Zeeman.

BELASCO SHOW INTO EMPIRE

David Belasco's "Call the Doctor" show will open at the Empire on August 31. This will be the first Belasco show of the season and will also mark his first individual production at the Empire since his early association with Charles Frohman.

The show, which opened originally in Washington last Spring, and was closed when Belasco returned from Europe, to be re-written, re-opened Monday night at Asbury Park. In the cast are Philip Merivale, William Morris, John Amory, Janet Beecher, Charlotte Walker, Fania Marinoff, James Houston, Mrs. Tom Wise, Barbara Milton and Rea Martin.

The piece will play a week in Atlantic City before coming in.

CURIOSITY OVER IDENTITY

Curiosity was aroused among theatrical people last week as to the identity of the lead in "The Girl With Carmine Lips," now running at the Punch and Judy Theatre, inasmuch as her name has been withheld ever since the piece opened. Several persons seem to believe that she is the wife of Wilson Collison, author and producer of the piece, but nothing is definite.

The management of the piece is using the secrecy concerning her identity to good purposes as a publicity stunt and promises to reveal her name on the program at next Monday's performance.

CIRCUS ESTATE FIGHT STARTS

Contest of the will of Mrs. Margaret C. Cole, widow of W. W. Cole, once managing director of the Barnum and Bailey circus, was begun before Surrogate Cohalan last week. Mrs. Cole, dismissing her relatives with bequests of \$1,000 each, made Dr. Freeman Ford Ward, her physician, the residuary legatee of an estate estimated at \$1,500,000. To Dr. Ward's wife she bequeathed a collection of jewels.

Mrs. Cole died May 14, last. Mrs. Ella L. Riley, her niece, is contesting the will for herself and other relatives.

LOUIS MANN HAS NEW PLAY

Louis Mann has a new historical play by Samuel Shipman. As yet, it has not been formally announced, but is well advanced and will be put into rehearsal by Robert Milton this week.

The piece deals with striking episodes in the life of Haym Solomon, the principal figure of a group of Jewish citizens who helped to finance the American revolution at a time when matters looked exceedingly dark.

SOSA OPENS SEASON

PHILADELPHIA, Aug. 16.—John Philip Sousa with a band composed of fifty members opened his 1920 engagement at Willow Grove Park yesterday. The band, this year, is augmented by several soloists, instrumental and vocal, including Marjorie Moody, Betty Gray, John Dolan, George J. Carey, J. Gurewich, Ellis McDiarmid, Richard Stress, Lee Davis, Charles Gussikoff and Winifred Bambrick.

CABARET PERFORMER ROBBED

SAN FRANCISCO, Aug. 15.—Barbara Beebe, a cabaret performer here, was robbed of two rings, valued at \$500, a diamond lavalliere, and \$35 in currency, by two thugs who entered her room. Two men were later arrested, confessed, and produced the loot, which had been secreted in their room at the Acme Hotel.

HILL SHOW OPENS SATURDAY

Gus Hill's "Bringing Up Father at the Seashore," will open next Saturday, August 21, at the old Miner's Theatre on the Bowery. Pete Curley, Sam Lewis, Joe Curley, Bob Graham, Baroness Blanc, Francis Fuller and Kitty Rooney will be in the cast. John Harding will be musical director.

"PADDY" OPENING SET

The production of "Paddy, The Next Best Thing," of which there will be two companies, will take place at Stamford on August 21, the show coming into New York on the 23rd, though to which house has not yet been determined.

MOROSCO GRINDS OUT ANOTHER

LOS ANGELES, Aug. 12.—"Wait Till We're Married," by Hutchison Boyd and Rudolph Bunner, is the latest Broadway play blossom to sprout forth here under the direction of Oliver Morosco.

"Wait Till We're Married" has a naughty sound. Probably it was that which lured many people to the theater, but, as a matter of fact, the piece is as tame and harmless as anything that ever peeped its way out of the theatrical shell. As to form, it isn't involved nor snappy enough for farce, nor smart enough for high comedy. It's talky—and, it might be said, the most interesting part never happens at all. That is, it happens off-stage. In fact, what doesn't happen would make a good play.

For instance, the story depending on the whimsical situation of a rich young girl who loves a poor young man because she saved his life when he was drowning, that episode, or at least its immediate sequence, would have been wonderfully interesting to see. Then, later, the sissified young man who was reared by his three maiden aunts, becomes a regular guy, when he's taken to town by his sophisticated old uncle, and the transition would have been interesting to watch.

Instead of which there's a talky first act which gets nowhere, in the home of the rich girl's aunt concerning the situation of the engagement between the two; there's a talky second act, with the girl visiting the young man's maiden aunts; and there's a still talkier third act—though the young man really does get into action at last, when he takes the girl in his arms and kisses her hard.

There is an unreality about the whole piece that doesn't belong to good straight comedy, which form the authors were striving for. Also there are many inconsistencies. For instance, the girl's aunt comes on the stage referring to the man the girl has saved, saying he's a factory hand, "not our kind." But we don't know what kind of a factory he could have worked in and can't imagine a bunch of rough factory hands letting that sissified person live more than a couple of minutes. Also there is nothing about the two characters that would presuppose their falling in love, nor is there anything about the lines that makes you feel they are in love.

Yet the play, despite all its inconsistencies, its talkiness, has charm and possibilities. For one thing it possesses a wealth of very human and amusing types, both worldly and homespun, including the three aunts of the hero, the reformed politician, the smart bungalow dealer, the snappy little heroine, the prunes-and-prims hero. Also, there are a lot of exceedingly bright lines. The piece needs a playwright and then a lot of work.

DIXON WRITES ANOTHER

"Robert E. Lee," a new play by Thomas Dixon, will go into rehearsal this week. It has been booked by Klaw and Erlanger on their Southern circuit, opening in Atlanta on September 20.

Dixon recently opened "A Man of the People," a new Abraham Lincoln play, in Chicago.

TO GIVE IBSEN REPERTOIRE

Robert K. Whittier will present two weeks of Ibsen at the Manhattan Opera House, beginning on Labor Day, September 6, with "An Enemy of the People." He will appear in the role of Dr. Thomas Stockmann and will have a supporting company which includes Richard Temple, Kate Dalglish and Adolph Linck.

CABARET OWNER ARRESTED

Chicago, Ill., Aug. 16.—Frederick Mann, proprietor of the Rainbow Gardens, was arrested late last week on a Federal warrant, charging him with selling intoxicating liquors. He was found guilty and given his freedom under a \$2,500 bond.

MADGE KENNEDY RETURNING

"Cornered," to be produced by Henry W. Savage during the coming season, will serve as the vehicle for the return to the stage of Madge Kennedy. The play was acted on the road last season, with Florence Nash in the leading part.

MOROSCO SUES RUTH TERRY

Leslie Morosco has filed suit against Ruth Terry for money alleged to be due him for a half season's work.

According to his affidavit, Miss Terry engaged him to place her in a New York show and to manage all of her affairs. He succeeded in placing her with "Lombardi, Ltd.," for half a season, the engagement resulting in her being engaged by David Belasco for "The Gold Diggers" in which she is now appearing. She has not paid him his commissions on her contract, he says, and he has entered suit. Miss Terry has filed an answer and will fight the case, which comes to trial in September.

"HELEN GREEN" MARRIED AGAIN

Mrs. Helen Van Campen, who some years ago was known as "Helen Green," newspaper woman and author of a very popular series of stories on Broadway night life, was married recently in Alaska to George G. Cotter, an electrical engineer.

RUMSEY CLOSSES SEASON

SYRACUSE, N. Y., Aug. 14.—Howard Rumsey closed his season of stock at the Empire Theatre here this week. He has not announced whether he will re-open here or elsewhere.

DIVORCES WILLARD MACK

Pauline Frederick in the Supreme Court last week filed the referee's report in the suit for divorce which she instituted against her husband, Willard Mack, some time ago. According to the testimony taken before a referee, Miss Frederick charged her husband with misconduct, citing an "unknown woman."

The couple were married three years ago, shortly after Mack's divorce from his second wife, Marjorie Rambeau. In that case Miss Frederick was named as co-respondent.

Maud Leone was Mack's first wife. Miss Frederick had also been previously married, her first husband having been Frank M. Andrews, a business associate of Charles P. Taft.

RE-NAME HOLBROOK BLINN PLAY

The title of the new Holbrook Blinn starring vehicle, "Borderland," has been changed to "The Bad Man." It will open here August 30.

"VAGABOND" ON THE ROAD

George M. Cohan's "The Royal Vagabond" opens for a tour of the large cities at Wilkes-Barre, Pa., on August 23.

STAGE HANDS ASK RAISE DESPITE EXISTING CONTRACT

No Threat of Strike is Made, However, the Union Simply
"Asking" and Not "Demanding" Increase—Managers
Refuse, Citing Agreement

Despite the fact that the agreement entered into between stage hands and managers last year also includes the season of 1920-21, the men, last week, asked a wage increase of from thirty-three-and-one-third to one-hundred percent over the present scale. Back stage employees in all New York houses were covered by the demands.

Following a meeting of the managers called to consider the situation in the office of Lignon Johnson, on Friday of last week, it was announced that the increase had been refused. The stage hands were informed that their present contract with the managers does not terminate until September 1st of next year and were urged to live up to the terms of that agreement, officially recognized by the international body.

According to Johnson, the managers in attendance at Friday's meeting, after a two hour session, arrived at the conclusion that they could not meet the added demands, inasmuch as the increased cost of production would be swelled to such proportions as to make the season's outlook decidedly precarious. The managers felt, he added, that the recently granted increase to musicians was all they could stand in one season.

The managers, last year, granted the stage hands an increase of nearly fifty per cent. At that time, an agreement covering a period of two years was entered into between the managers and the stage hands. This agreement, according to the managers, was pronounced O. K. by officials of the I. A. T. S. E. In seasons prior, it had been the custom to sign

a new contract on September 1st for each new season.

Early in the week, the report was circulated and printed in the dailies to the effect that the stage hands threatened to strike if their demands were not granted prior to September 1st. These reports have been denied, officially, by both the union and the managers' organization.

Talk of a strike emanated, it was learned, from the office of a member of the managers' association, who, acquainted with the demands of the stage hands, is said to have peddled the story to the papers in an effort to gain publicity. As a result, it is said there was a row at the managers' meeting.

Lignon Johnson, taking exception to the nature of the printed articles, is said to have taken their originator to task, and to have stated that, in the future, press notices concerning the business of the United Managers' Protective Association, would either be issued through the proper channels or not at all.

When seen later in the week, Johnson stated that the stage hands had not answered his communication informing them as to the decision of the managers. However, he asserted that he felt assured that they would not break their agreement with the managers.

Virtually every local of the I. A. T. S. E. has this season proffered demands for an increased wage scale, seventy-five of which have been granted, it was learned at the international headquarters.

The stage hands will meet again the latter part of this week when they will either accept or turn down the managers' decision.

PRESIDENT MAY HELP SHOWS

Marking the first step to be taken by the managers with the view of securing a special railroad rate for traveling theatrical companies, under the recent ruling of the Interstate Commerce Commission, was the announcement early this week that President Wilson had agreed to bring the situation of theatrical producers before the Commission. This action on the part of the nation's executive is the result of a letter written him by John Golden, upon authority of the Producing Managers' Association.

In calling the President's attention to the crucial situation produced by the advent of the new rates, Golden emphasized, the lack of time for legislative action to relieve the situation. The rates go into effect August 26. It was pointed out to the President that if action was not immediately forthcoming, the public in many of the smaller towns would be showless this year.

In answer to Golden's letter, Joseph P. Tumulty, the President's secretary, wrote the following:

Aug. 13th.

Dear Mr. Golden:

I beg to acknowledge the receipt of your letter of August 6th and to say that I have laid it before the President. By his direction, the matter you refer to is being brought to the attention of the Interstate Commerce Commission.

Sincerely yours,
Joseph W. Tumulty."

In addition to this the press representatives of the various producing managers will meet to-day (Wednesday) in the offices of the United Managers' Protective Association to map out a plan of campaign to acquaint the theatregoing public with the seriousness of the situation.

In calling the press agents together, they were informed that it would be absolutely necessary that the propaganda they are to issue be impersonal and not fitted to the wants of any particular producer.

SENNETT BEAUTY ASKS DIVORCE

Chicago, Ill., Aug. 16.—Her name is Alice Maison and she first was introduced to the theatrical limelight by Mack Sennett.

Then came the exciting portion of her life. She was wooed by Elmer Floyd, a producer of musical comedies. He placed her at the head of a big musical comedy production. On Dec. 9, 1919, she became Mrs. Elmer Floyd. In May last she went to New York City to fill a dancing engagement. On July 11 she returned to Chicago and went to her apartment at the Sheridan Arms. There was no husband or no home. Mr. Floyd had ducked out, according to the bill of divorce filed this week.

Shrewd deduction led her to the Mona Hotel, where, on the register, she read "Mr. and Mrs. Elmer Floyd." Then came further testimony of Robert H. Allen, manager of the young woman's professional activities, and Mrs. Maison, the mother. It appears that there were several "Mrs. Floyds" and that, after 11 o'clock at night, there was no clerk on duty at the hotel, each guest being fully equipped with a pass key.

And—well, Mrs. Floyd is suing for divorce and the case is holding the interest and attention of Judge Theodore Brentano, of the Superior Court, who hints that he will permit the actress a decree of divorce this week. She is represented by Leon A. Berezniak.

COHAN REHEARSING DALY SHOW

The new Arnold Daly starring vehicle, "The Tavern," which George M. Cohan is producing, went into rehearsal on Monday of this week.

CHARGES CRUELTY

CHICAGO, Ill., Aug. 12.—Extreme cruelty is charged against Louis R. Falkenstein, well known musician, in a bill for divorce filed in this city on Thursday in the Superior Court by Mrs. Lillian Oberle Falkenstein.

GOETZ WANTS SHORT

Ray Goetz, last week, through Nathan Burkan's office, obtained an order from Justice McAvoy requiring Hassard Short to show cause in the Supreme Court today, why he should not be temporarily restrained from staging Joe Weber's "Honeydew" show, now in rehearsal. Goetz claims that Short should now be engaged in directing rehearsals of the European musical revue which Goetz recently brought back with him from abroad and which was announced for presentation here early next month.

The basis of Goetz's claim is an alleged agreement he entered into with Short on March 5, last, whereby Short agreed to stage a revue for him that was to open on or about September 1. According to the alleged agreement, Short was to receive a weekly salary of \$500 while engaged in staging Goetz's revue. Within four weeks after the revue was presented, Goetz had the right to exercise an option on Short's services for a period of one year, at a weekly salary of \$300 and, among other things the alleged agreement sets forth that Short was not to stage a full evening's entertainment for anybody else prior to the opening of Goetz's revue.

Goetz claims that, while he was en route here from Europe, Short cabled him that he desired to cancel the contract, that the cable did not reach him (Goetz), but that, after his arrival here, he received a letter from Short in which the latter explained how the cable had been returned to him and in which he reiterated his desire to cancel the contract. Goetz thereupon, says that he wrote Short that he would hold him strictly liable to the agreement of March 5. Notwithstanding which, it is set forth by Goetz, Short went ahead and accepted employment from Joe Weber to stage the latter's musical show.

Goetz now claims that Short's immediate services are necessary for the presentation of the revue. He sets forth in his affidavit that he acquired a number of sketches and playlets in Europe at a cost to himself thus far of \$5,000, part of this money being paid to European authors as advance royalties and the balance in consideration of material that he acquired outright. In addition, Goetz claims, he has already expended a total of \$7,500 on costumes which he bought in Paris for his forthcoming revue and that he has obligated himself to pay \$3,000 more for scenic and costume designs.

He also avers that he has engaged Morris Harvey and Mai Bacon, both British performers, who are en route here at present, to appear in the revue. Goetz's contract with Harvey calls for a ten-week guarantee at a weekly salary of \$500, the comedian's passage to this country to be paid by Goetz. Mai Bacon is also given a ten-week guarantee and her salary is to be \$125 per week.

Goetz also claims that he has obligated himself to pay an aggregate weekly salary of approximately \$2,500 to the following local talent that he has engaged as additional principals in his forthcoming revue: Elsa Ryan, Anna Wheaton, Frank Lawler, Clifton Webb, Wanda Lyon, Roy Cochrane. He says that he has a booking contract for the show with the Shuberts and that, unless the show goes into rehearsal at once, he will be unable to fulfil the contract. Another reason that Goetz gives for desiring Short to live up to the alleged agreement he entered into, is that it is almost impossible, at this time, to obtain the services of a stage director of the caliber of Short, because most of the good stage directors are actively engaged in staging plays.

Joe Weber is also named as defendant in the application for a temporary injunction as well as the suit for damages which has been started by Goetz, the complaint in the suit being made part of the moving papers. Weber, it is claimed by Goetz, was apprised of the alleged agreement Short entered into with the plaintiff, but saw fit to retain Short in his employ after being advised by the latter that the alleged agreement was not valid in law, which the claim made by Short.

Louis D. Frohlich, associated with Nathan Burkan, is handling the case for Goetz.

EQUITY FORMS NEW CONTRACT

With a view to bringing about a closer relationship between unionized actors in this country and Great Britain, plans for an exchangeable contract have been adopted by both the Actors' Equity and the British Actors' Association.

This announcement, which marks the first step toward a standardization of working conditions between players in this country and Great Britain, was made by John Emerson, president of the Actors' Equity, upon his arrival in New York last week, following a series of conferences abroad with officials of the British actors' organization.

According to Emerson, this new exchangeable contract will be embodied with all the good points contained in both the Equity and the British standard forms of contract. It will be issued only to English actors engaged in that country for American plays or to American actors engaged in this country for British productions.

Contained in the British Actors' Association form of contract are several clauses valued highly by the English actor and not contained in the Equity contract. In view of this, officials of the British union agreed to become a party to the new exchangeable contract only after receiving the assurance of Equity that the clauses in question would be inserted in the new international agreement.

Foremost among the concessions granted English actors through their standard contract is that of allowing them compensation during the rehearsal period, providing the actor is not engaged at a weekly salary of more than ten pounds. In the case of dramatic shows, actors engaged at such salary, received slightly more than ten shillings per week for rehearsals. Weekly rehearsal pay for musical shows is two pounds per week.

In this country Equity members must rehearse for four weeks without salary for dramatic productions and five weeks for musical productions.

This clause is to be inserted in the new international contract, together with clauses limiting the personal expenditure for costumes by actors and the providing of all costumes free for women players. With these insertions the British A. E. A. contract, except for several minor changes, will be similar to that of the A. E. A. P. M. A. contract.

This, it is said, will be a considerable improvement over previous conditions. Last year when the "Luck of the Navy" show, an English company, came to this country several American actors were engaged. During the run an extra performance was played, for which the American actors were paid. The British actors, however, could not force a claim for extra performance salary, inasmuch as they had been engaged in England for the production. Hereafter, such cases will be settled under the terms of the new contract.

Both the British actors' union and the A. E. A. have agreed to continue the arrangement of last year, whereby visiting actors, if not signed for production under the new international contract, may enjoy the benefits of either organization for a period of six months. After that time, however, they must join the national association.

Among other things, while in session with the British union's officials, Emerson was successful in bringing about an understanding, whereby both the English organization and the Equity are pledged to co-operate in the event of trouble, to the extent of not allowing actors to be imported as strike-breakers.

A similar arrangement has been negotiated with the French actors, in connection with the French Canadian Actors' Equity Association. Representatives of that organization are in Paris at the present time perfecting arrangements for a closer co-operation between the two organizations.

"CHU CHIN CHOW" RE-OPENS

QUEBEC, Aug. 14.—"Chu Chin Chow," the Comstock and Gest production, reopened at the Auditorium last night, for a tour to the coast. Lionel Braham did the title role, Marjorie Wood "Zahrat," and Eugene Cowles "Abdullah." Others in the cast were Roy Cropper, Don Ferrandou, Elsie Malstad and Albert Howson.

MUSICIANS AND ACTS ARE CLASHING IN CHICAGO

Acts Say Striking Orchestra Men Want Them to Refuse to Appear in Houses Where There is Trouble, Although Stage Hands and Picture Operators Are Allowed to Continue

CHICAGO, Aug. 16.—The musicians' strike here in outlying houses is fast narrowing down to a row between the Four A's and the musicians' union, as a result of the treatment received by the actors appearing in the so-called "scab" houses. The musicians, the actors complain, are using unfair methods. Several acts, it is said, have suffered as a result.

According to the actors concerned, the musicians are attacking them for appearing in theatres which, although on the blacklist, still employ union stage hands and operators. The acts state that the musicians tell them houses are non-union when they are just the reverse. The stage hands and operators have not been threatened and continue working the houses. At some theatres, the situation has become so crucial that performers have been threatened with violence and managers have had to resort to special police protection.

In view of this, it is reported that a representative of the Four A's is on his way to Chicago. It is said that special headquarters will be established here for the benefit of members of the organization. Assured of the support of the Four A's, performers are refusing to assist the striking musicians and are continuing to sign contracts.

The first clash between strikers and actors happened last week when the Tom Brown vaudeville act appeared at McVicker's. The electricians there turned off the lights, the stage hands removed the scenery and the musicians left the pit. Brown appeared the week previous in the Chateau, a "scab" house. He told the CLIPPER representative that he did not know, at the time of appearing at the Chateau, that it was on the musicians' blacklist.

Sherman, Van and Hyman were forced out of the bill at the Green Mill Garden later in the week, when Paul Biese is alleged to have refused to play their music properly. They had appeared at a theatre in the strike radius. Biese has been complained of to the Four A's. He was formerly leader at the Pantheon, where he received \$350 per week. He now wants \$500, it is said.

For the most part, the actors have announced their intention of continuing to work in houses blacklisted by the musicians until the theatres become completely non-union. Artists state they will not leave such houses as long as union operators, stage hands and electricians are employed there.

WOODS ACTOR ARRESTED

Atlantic City, Aug. 16.—The culmination of a six years' search took place here at the Woods Theatre last night when Bernard Birbaum, a member of the "Lady of the Lamp" company, was arrested, charged with desertion. He was locked up in the local jail, where he remained until this morning, when, it is said, the Woods office furnished \$500 bail.

CAN'T GET FRAZEE THEATRE

William Frazee early this week put a stop to whatever plans the Celtic Players had of taking over the Frazee Theatre until Margaret Anglin opens there in "The Lady in Bronze" show. The Celtic Players, the insurgent wing of the one time Greenwich Village Irish aggregation, were to move up from the Bramhall Playhouse on Monday night to begin a run there.

All arrangements were made for the up-town journey last week, when Frazee, over the long-distance telephone from Boston, sanctioned the move. However, on Monday morning the Celtic Players received a telegram from him to the effect that he had changed his mind and had cancelled the contract. This unlooked for move, Frazee said, was the result of his having concluded that the probable weekly business of the Irish actors could not exceed more than \$3,000 or \$4,000 on the week.

He is also said to have moved the Anglin opening date up to the 30th of this month, instead of September 11, as originally planned.

The Celtic Players, it was learned, are still, however, in the market for an up-town theatre.

MAY SETTLE MOROSCO TROUBLE

There is a strong likelihood that the litigation now pending both here and in California between Mr. and Mrs. Oliver Morosco will be settled. This was indicated last week, following the suggestion made by former Judge Morgan J. O'Brien, acting as referee, that the parties settle their differences out of court.

Judge O'Brien made the suggestion two weeks ago, while a hearing in one of the actions started by Mrs. Morosco was being held before him. At that particular hearing both Oliver Morosco and his wife were present, the first time they have faced each other in a court here since Mrs. Morosco began her suits. Their son, Walter, who was also present, was greeted by his father.

It is expected that an offer of settlement in behalf of Oliver Morosco will be submitted by his attorney, William Klein, to Nathan Burkman, Mrs. Morosco's attorney, who is in Europe at present, but who is expected back next week on the Olympic.

TYLER RE-OPENS "BAB"

ATLANTIC CITY, Aug. 12.—"Bab," which played a long run in Boston last season with Helen Hayes in the principal role, was re-opened here this week by George Tyler, this time with the intention of taking it into New York.

"Bab" is a richly humorous play—a laugh-provoker from start to finish with some of its most delicious touches near the close. Mrs. Mary Roberts Rinehart, the author, knows the heart of a girl of seventeen as a skillful surgeon knows anatomy, and the role of the ingenuous, imaginative and wholly irrepressible younger daughter could not have found a finer embodiment in the flesh than in Helen Hayes.

Sam Edwards, as Bab's father, was splendid in a part that might easily have been spoiled by over emphasis. He justified his daughter's faith in his generous nature. Percy Haswell was acceptable as the fussy and vigilant mother, and Edith Kling, as Bab's elder sister, was a convincing foil to the lively schoolgirl.

Tom Powers, as Carter Brooks, who is in love with Bab, was a manly figure, and Stephen Davis, as Eddie Perkins, gave a good portrayal of a stripling struggling over the border of maturer life.

As Clinton Beresford, an Englishman who was Bab's sister, Arthur Eldred was excellent, especially in the last two acts, and Lillian Ross, as the schoolmate of Bab, did some pleasing work. Several other characters are presented.

The comedy is in four acts. "Bab" is a treat, and Miss Hayes has added another hit to her record.

"MAID" COMING TO CANADA

MONTREAL, Aug. 16.—The all-English cast of "Maid of the Mountains" sails for Canada on the re-conditioned Canadian Pacific Ocean liner *Empress of Britain* from Liverpool September 1, being due to arrive in Quebec September 8. The tour of the "Maid of the Mountains" opens September 20, and will play through Canada to the Pacific Coast, thence into San Francisco through California and back to Chicago, where it opens a run in April, 1921.

The cast includes Fred Bentley, Fred Wright, Rita Collins and other English stars.

The "Maid of the Mountains" is being brought to this country by Trans-Canada Theatres, Limited, and the tour will be under its direction.

EDITH DAY SUES HUSBAND

LONDON, Aug. 16.—Edith Day, who recently disappeared mysteriously and suddenly from the leading role in "Irene," playing at the Empire Theatre, is bringing suit against her husband, Carl Carleton.

The charges are not yet stated, but the case, when it comes up in the Westminster Police Court, may tend to satisfy the curiosity of a piqued public, and may also tend to bring about the solution of the actress' disappearance, which at the time was ascribed to various reasons.

It is said that Miss Day may bring an action for separation.

\$11 TO SEE "APHRODITE"

CHICAGO, Aug. 15.—Morris Gest intends to create a grand opera atmosphere for his "Aphrodite" show, now in rehearsal and which will open here at the Auditorium next month. That atmosphere, he figures, will result from the \$10 top scale that will prevail on the opening night.

This means that the "nut" for orchestra seats will amount to \$11, including the war tax. And not more than six tickets, it is announced, will be sold to any one person.

JOINS TRANS-CANADA

MONTREAL, Aug. 16.—G. G. Garrette has been appointed general representative of the Trans-Canada Theatres, Limited. His duties will embrace the supervision of various tours of English stars and attractions being brought to Canada.

BERT LAMONT BACK

Bert LaMont, vaudeville agent, who went abroad to study voice, returned home last week a changed man. He has lost his falsetto, for which he was famous, and about sixty pounds in weight. He resumed his vaudeville agency business.

O. K.'S N. Y. THEATRE VALUATION

Justice Glennon, in the Supreme Court, last week, confirmed the majority appraisers' report which fixes the value of the New York and Criterion theatre properties at \$3,426,250.

The property was sold some time ago by the New York Theatre Corporation, to the Famous Players-Lasky Corporation, for \$4,200,000. With the sale of the property, the principal assets of the corporation were disposed of, following which the New York Theatre Corporation was dissolved.

The original sale having occurred over the objections of a one-third group of minority stockholders, led by A. L. Erlanger and Joseph P. Bickerton, Jr., the latter representing the Harris estate, who claimed that the property was worth much more than it was sold for, an application for an appraisal was made to the Supreme Court by the dissenting stockholders. The application was granted several months ago and three appraisers appointed.

After a protracted series of hearings, a majority of the appraisers decided that the property was worth \$226,000 more than it was sold for. The court has now upheld the majority report. This means that, unless a higher tribunal sets the Supreme Court's confirmation aside, the majority stockholders will have to pay to the dissenting stockholders, out of their own pockets, the difference between what the property was sold for and what the appraisers decided it was worth. Marc Klaw voted against his erstwhile partner, A. L. Erlanger, in the deal.

Joseph P. Bickerton, Jr., acted as attorney for the minority dissenting stockholders in the appraisal proceedings, while former Judge Clarence J. Shearn was counsel for the majority group.

TOOK OWN CAR; ARRESTED

LOS ANGELES, Cal., Aug. 14.—Elmer Dewey, a motion picture actor, was arrested this week in connection with a motor car belonging to Miss Vern Nye, a dancer with the Denishaw's. He was released on his own recognizance, after claiming a part interest in the car, pending a trial of the case. Miss Nye said he took the car without her consent.

HUTCHISON HAS NEW PIECE

LONDON, Aug. 16.—Percy Hutchison will return to Canada for the season of 1921-22 in a new starring vehicle entitled "Lord Nelson."



BEN MEROFF

FORMERLY of the LUBA MEROFF COMPANY, who is now appearing in a new single in vaudeville. He is assisted by BELLE IRWIN at the piano, and is under the direction of MAX HAYES and PHIL OFFIN.

VAUDEVILLE

ACT ATTACHED FOR BACK SALARY

EQUITY ACTS FOR MEMBERS

In an effort to collect alleged back salaries to the amount of nearly \$200, the Wilson Sisters, Violet and Mabel, last week, through the Chorus Equity Association, secured a box-office attachment against the salary of Tom Moore. The complainants claim they were engaged by Moore for the latter's act, now playing over the Keith time. The attachment was served upon Moore at the Century Theatre, Petersburg, Va.

The Wilson Sisters first complained to the Chorus Equity when the Moore act was playing Norfolk, several weeks ago. At that time they claimed Moore was in arrears with their salaries and expressed their intention of quitting the act. However, Moore persuaded them to remain with the act, giving them an I. O. U. for a portion of the alleged indebtedness. The following week, the act opened at the Petersburg playhouse. Here, they claim, they were again refused salary.

Complaint was again filed then with the Chorus Equity, with the result that the matter was turned over to the organization's legal department. Plummer and Bohanan, a Petersburg law firm, were then instructed to get into touch with the girls and to secure an attachment against Moore's salary.

Following an investigation made by Plummer and Bohanan as to Moore's financial status, they discovered, they say, he had no apparent means of making good the girls' claim, having obligated himself to pay out more than the amount of his weekly salary. He was to receive \$140, less 10 per cent, for the engagement.

Although the Wilson Sisters were under contract to appear the next week in Roanoke, upon advice from the attorneys they quit the act and prepared to return to New York. Prior to leaving the hotel they received the following telegram marked "rush":

"Strongly advise you go to Roanoke and keep your contract.

"EQUITY ASSOCIATION."

Both the Actors' and the Chorus Equity associations deny they sent such a telegram.

Following the instruction contained in the above telegram, the girls went to Roanoke, where they discovered the act was billed for the last half. At the theatre was the following letter from Moore, who, as yet, had not put in an appearance: "MABEL WILSON:

"On and after this date, I will be compelled to cut your salary to \$30 weekly.

"For the reason that you are only worth that amount.

"(Signed) TOM MOORE."

Upon receipt of this information and realizing that they had been tricked by somebody, the girls made appeals for sufficient funds to return to New York.

The Equity Association then took the girls' complaint up with Jules Delmar, of the Keith office, and the latter gave the association a box-office order on the Roanoke house for the amount of the girls' return.

Pat Casey, of the V. M. P. A., was then furnished the facts of the case.

KEITH OUTING SATURDAY

Employees of the B. F. Keith organization are to have an outing at the Starlight Amusement Park, East 177th street and the Bronx River, on next Saturday, August 21. Among the features will be the B. F. Keith's Boys' Band, which will also hold its games at the resort.

NEW ACTS

Sully and Mack, new wop and straight act, opened at the Grand Opera House on Monday of this week.

Smith Sisters and Hinchee, a new three girl singing act, is being put together by Ellsworth Striker.

Edward Zaeretsky and Company of four dancers are in a new dance act being produced by Ellsworth Striker.

Pomeroy, Brewster and Trahern, new three act, opened at the American the first half of the current week. Charles Fitzpatrick produced it.

Phil Dwyer will shortly start rehearsing his new vaudeville act, "The Bulldog and the Girl."

Collins and Lederer will open in vaudeville next week in a new act called "Measuring Space." George Barry is handling the act.

Hibbitt and Malle, "Sons of the South," in a new act called "Two Ladies' Men" by Andy Rice, are to open shortly under the direction of Rosalie Stewart.

SIDNEY FALKS ARRESTED

Failure to pay alimony to his wife, Saide, led to the arrest of Sidney Falks on Thursday of last week.

Falks, who is a member of the Mabel Burke act, was taken into custody at the corner of Forty-eighth street and Broadway, upon a warrant sworn to by his wife in the Domestic Relations Court, Brooklyn. He was taken to the Forty-seventh Street Police Station, where he was held until later in the day, when Joe Krane, who gave his address as 299 Broadway, appeared and furnished bail.

Mrs. Falks, according to the police, alleges that her husband deserted her and their child, leaving them destitute.

The Mabel Burke act is scheduled to open in Washington this week.

GETS KEITH FRANCHISE

George Barry, of the team Barry and Woolford, has been given a franchise on the floor of the Keith offices, starting this week. All acts that he books will go through the Pat Casey agency, by special arrangement.

Several bits from different shows now running will be made into acts, including the ship scene from "Peek a Boo," a scene from Bedini's "Shelburne Girl," and the boarding house scene from "Sometime," with six people.

Other acts to be produced are "The Busy Porter," the old Barry and Woolford acts, "At the Song Booth" and "It Happened on Monday," and a new act entitled "Snap Shots."

GET JUNIOR ORPHEUM ROUTES

Quite a number of acts have been given routes on the Orpheum Junior Circuit, including "Flashes," Edith Clasper, Kellan and O'Dare, Reed and Tucker, Burke and Sawn, Fenton and Fields, Bobbe and Nelson, Andson, Spencer and Williams, Billy Gaxton, Cameron Sisters, "\$5,000 a Year," Stan Stanley, "Petticoats," "Once Upon a Time," and "Kiss Me."

THREE WHITE KUHN SUE

CHICAGO, Ill., Aug. 16.—The Three White Kuhns have sued the Yellow Cab Company for \$10,000 damages. The suit is the result of a smashup of a Yellow Cab, of which the Kuhns were occupants. The members of the act were injured and had to undergo medical treatment.

RYAN BACK AT PALACE

M. P. Ryan, superintendent of the Palace Theatre building, who has been in the mountains recuperating from an attack of pneumonia, returned to his desk last Friday.

CHICAGO AGENTS COMPLAIN OF ACT SHORTAGE

GOING INTO OTHER FIELDS

Chicago, Ill., Aug. 16.—With the opening of the new vaudeville season fast approaching, independent and other booking agents forecast a great shortage of available material. The reasons assigned are that motion picture houses throughout the country are using one or more vaudeville turns for a seven day engagement, that burlesque and musical comedy have been raking through the ranks of vaudeville taking desirable acts wherever found and not a few acts have deserted the field for commercial businesses.

Although the new season is scheduled to get under way early in September, not one of the opening bills of any of the local houses has been completed, to date. The out-of-town bookings are also reported to be lagging.

Independent agents claim that this will be a "one man" season and that the profits to be made will not be sufficient to cover more than one man's expenses. Circuses have also taken many dumb acts and vaudeville will not have the benefit of these turns until late in the season.

CHOOSE OPENING BILLS

The opening bills for the Jefferson and Hamilton Theatres, under the new Keith regime which comes into being on September 6, have been made up and all-star lineups chosen. The show at the Jefferson will consist of Eddie Leonard, The Four Marx Brothers, Brown and Weston, Morris and Campbell, Margaret Young, Keegan and Edwards, Eddie Borden, The Tuscano Brothers, and Martin and Moore.

The Hamilton show will be made up of Rooney and Bent and their revue, Ruth Royce, Dooley and Sales, Guiran and Marguerite, The Wilton Sisters, Harry Holman and Company, Alfred Nace and Company, and The Van Cellos. The bills for the other houses have not yet been chosen.

USHERS FETED BY USHERS

NEW ORLEANS, Aug. 14.—The Ushers Quartette, formerly ushers in the Moss houses in New York, who appeared here this week, were the guests of honor at a banquet given for them by the ushers of all the local vaudeville theatres and the recipients of many gifts from the local check takers.

SEEKING TO ADJUST WILL

The N. V. A. is making an endeavor to ascertain the whereabouts of James N. Burt for the purpose of adjusting a will for one of its members, and any information relative to him should be sent to John M. Liddy, care of the N. V. A.

JOHN LIDDY MARRIED

John M. Liddy, of the N. V. A., was booked for an extended tour, with no open time, last Saturday when he decided to do a double with Katherine McGarvey for life. He made his first jump on the "Honeymoon Circuit," to Albany.

BROWNE TO MAKE ANOTHER

LOS ANGELES, Cal., Aug. 14.—Upon the completion of his present vaudeville tour, Bothwell Browne will be seen in another picture, independently made. His last picture was "Yankee Doodle in Berlin" for Mack Sennett.

BURNS AND KISSEN SPLIT

Burns and Kissen, vaudeville partners for over eight years, split last week. No definite plans for the future have been made by either.

WIFE SUES BILLY McDERMITT

Billy McDermitt is being sued for separation by Emma McDermitt. Mrs. McDermitt made application in the Supreme Court last week for an allowance of \$400 for counsel fees and alimony of \$40 a week. The plaintiff charges that she married the tramp comedian five years ago and lived happily with him until recently, when he abandoned her and has since refused to contribute to her support.

ORPHEUM MANAGER CHANGES

OAKLAND, Aug. 15.—Harry Cornell, manager of the Orpheum, and a resident of this city for the past six years, is to leave here for Winnipeg, Manitoba, to become manager of the Orpheum Theatre, in that city. He will be succeeded at the local house by Harry Bryan, recently manager of the Orpheum, Madison, Wisconsin.

PERFORMERS TAKEN SICK

Thomas Potter Dunn opened at the Greeley Square last week, but after the first show was taken ill and had to leave the bill. Sam Milton was called on to fill in, and after doing his first show he, too, was taken ill, fainting dead away after coming off stage. Another act was then called on and finished the week.

KINGSLEY ENLARGES OFFICE

Walter Kingsley last week moved his desk, pictures and notices, also his "Live dangerously" sign into his new headquarters, formerly the Morning Telegraph office, on the second floor of the Palace Theatre Building, which he now occupies as his private office and from which he will dispense publicity for the Keith houses, as well as the Keith-Moss string.

LEAVE CARROLL ACT

Harry Miller left the Harry Carroll revue last Sunday night at the Palace, due to a disagreement between himself and Carroll. Tom Dingle replaced him through Harry Bestry. Higgins and Bates also turned in their notices and are to leave at the end of this week. They, too, had a disagreement.

ROONEY AND BENT IN SHOW

Pat Rooney, Marion Bent, and their entire revue have been signed by Wilner and Romberg to star in a new show they will produce early next season. Rooney and Bent have placed themselves under the direction of Harry Bestry, and the latter booked the revue intact.

JUNIOR HOUSES NAMED

Four of the new Junior Orpheum houses have been named. Those in San Francisco will be known as "The Golden Gate," the one in Kansas City as "The Maine," the one in Minneapolis as "The Hennepin," and the Los Angeles one will be known as "The Hill."

NAME ORPHEUM HOUSES

Four of the new junior houses on the Orpheum circuit have been named. The San Francisco house will be called the "Golden Gate," the Los Angeles house, the "Hill," the Kansas City theatre, the "Main" and the Minneapolis house the "Hennepin."

AUDUBON TO MAKE SCENERY

The Audubon Theatre, New York, is to have its own scenic department and a special artist has been engaged to paint and build sets, starting September 1st.

BOOKED FOR THIRTY WEEKS

Walter Manthey and Company secured a thirty-week Orpheum route last week, and George and Ray Perry a route of equal length on the Pantages time, through Ellsworth Striker.

VAUDEVILLE

PALACE

A well-trained pony, several dogs and a monkey, comprise the turn billed as Corradini's Animals, which got over well opening the bill this week.

The Quixie Four opened with "The Pirate Chief" and sang several other songs in which their voices harmonized well. Banjos were used for the finish and put the act over. A medley of published numbers, concluding with a few bars from Wagner's "Tannhauser" and Sousa's "Stars and Stripes Forever" was played at a very fast tempo.

Giuran and Marguerite "cleaned up" with a very clever, graceful dancing act of the first water. "La Petite" Marguerite is pretty, shapely and an artiste to the tips of her toes, and did not forget to point her toes from the second she left the floor until she retouched the stage. Her whirls on one toe, to a pose, and her solo dance to the music of Dredla's Serenade, with the concluding leap to a catch by Giuran, who secured one knee of Marguerite under one arm, was productive of emphatic applause. Giuran did some very clever stepping, including a double back kick to the head.

The Apache dance, done to the music of Offenbach's "Apache," was exceptionally well done, being nearer the original, as done by Mistinguett, than any seen by this reviewer. Marguerite looked well in several changes of costume and the act was, with the volplane finish, a decided hit, taking many bows.

McLellan and Carson were a hit with ad lib. style of comedy by McLellan and some skating, including the falling step done on skates atop a small round table.

McLellan played a "Scandinavian Swas-whoseophone" getting some real laughs from the renamed Jews harp, especially the Hebrew clock, striking. Miss Carson looked well in several changes of costume and the two did a neck spin on skates for the finish, seemingly handicapped by the smallness of "One," but getting over well.

The opening of the act, where McLellan skates across in the dark and makes an announcement, is novel.

The Four Marx Brothers, with an act that lacks class and has a lot of rough business such as slapping a girl in the back, washing the face and hands in a bowl of punch and tickling a girl under her arm-pit, dragged along without exciting any great amount of interest.

"Bleaty, Bleaty" has been changed considerably since seen by the writer. The company now pronounce the word Avenue properly, the scene with "the boys" in the underwear is out, the line "we're sisters" has been cut, also the line, "we don't pay any attention to women in this store."

This is better and relieves the monotony. The flower scene was good for a fair hand as was the solo dancing by Miss Kessner and the other girls. When the diamond cutter, polo grounds gag, which has been retained was told, several in the audience said deprecatingly "Oh" in a drawn out manner. "The boys" no longer show their bare legs but are dressed in long bloomers, which is an improvement. But it might be well to put the one with the tattoo marks at the back of the sedan chair which is carried in or make-up the marks, as they look bad. The act is better, but still far from good, running forty-five minutes and dragging on account of the atrocious dialogue, which is not in the least funny or even humorous, and occasioned scarcely a ripple at any time during the act.

Charles (Chic) Sales' reception was greater at 4.51, a late hour, than "Bleaty Bleaty's" finish. He did the act which has been reviewed frequently, but, due to the walk out on account of the time, did not make his usual hit, though he got over fairly well.

Alexander Brothers and Evelyn, with a fast ball bouncing act, did as well as could be expected to a house more than three-quarters empty. H. W. M.

SHOW REVIEWS

(Continued on Pages 10 and 11)

NEW BRIGHTON

The Two Carlos, in a novel diversion, opened a bill that was evenly balanced and entertaining throughout. They portray two artists in a studio where one is at work producing a portrait of an athlete. Soon after the rise of the curtain, however, he puts aside his palette and brushes and the duo indulge in various acrobatic feats. One of the team won quite a hand in an exhibition of his muscular development, depicted as in a dream by the other member of the team.

Despite the fact that he was placed in the second spot, Frank Mullane scored a huge hit and, before he went off, had them all laughing at his Irish and Hebrew yarns. He is not only a sweet singer, but he has a winning personality and the happy faculty of being able to put a story across. Although he is obviously Irish, his humorous tales in Jewish dialect, went over as well as the Celtic ones.

"Golfing with Cupid," served as the vehicle for Charles Cartmell and Laura Harris. The skit is clever, but no more so than the team. After indulging in some flippant repartee, they go into a song and dance, which won a heavy hand. Their best bit was one in which they gave an impression of golfing in ragtime, in which some fancy and eccentric stepping was interjected.

Grace Nelson scored one of the hits of the bill in a short program of songs. Her sweet soprano voice won the audience to her after her opening number, "Your Eyes Have Told Me So." In addition to her voice, she has charm, and, as Jack Wilson says, "She's not difficult to look at." Miss Nelson rendered several other popular ballads, among which "Buddy," got a big hand. For an encore, she gave "Eili-Eili," and closed to a storm of applause. Contrary to the billing, Miss Nelson's accompanist, Robert Braine, did not appear.

Jessie Brown and Effie Weston offered "A Terpsichorean Cocktail With a Kick." Both young ladies had the kick and also put plenty of punch into their turn. They are exceptionally good dancers, while the setting for the act is pretty and the turn itself well presented. Dave Dryer assisted at the piano.

Following the "Topics of the Day," which this week drew a multitude of laughs, came Harry La Kranz and Bob La Salle. It was only a few weeks ago that they scored a big hit at this house, but, on Monday afternoon, they went even better and received as much applause as any act on the program. Their songs go over well, but the real punch in the act is the dancing of La Salle, who gives impressions of Pat Rooney, George White, Louis Mosconi and others.

Kitty Gordon was heartily applauded on her entrance and received even more applause at the close of her act. She was in good voice, and in several of her songs was assisted by a little lad garbed as a valet, of the period of '76.

Jack Wilson, assisted by Frank Griffith and Vera Beresford, started them laughing by his remarks concerning the acts which had preceded his. Most of these remarks concerned Miss Gordon, who suddenly came from off stage and demanded an apology. This gave rise to the Wilson-Gordon act, which has been reviewed before.

Wilson's act closed after five o'clock and many of the patrons, at its conclusion, started to leave. The black-face comedian then came down to the footlights and reminded them that there was another act to follow. Upon his suggestion that they would not be disappointed if they remained to see it, those about to leave returned to their seats. In this they were rewarded as Vera Sabina showed to advantage in some artistic dances. J. Mc.

ORPHEUM

Homer Romaine, an aerialist who doesn't care what becomes of himself, opened the show with an exhibition of ring and trapeze acrobatics that, despite hot weather and a cold audience, got over very well.

Masters and Kraft, in their delineation of song and dance artists of the past, present and future, occupied the second spot and, although they worked hard and tried energetically to make a hit, the audience, as usual, sitting on its hands, failed to respond in measure to their efforts, and, only upon the finish of their act, did they draw any applause. What with the torrid state of the atmosphere, the half filled house and the failure to respond on the part of the audience, it is no wonder that their subsequent efforts and reception were mild.

Harry J. Conley, assisted by Naomi Ray, in a rustic scene entitled "Rice and Old Shoes," did fairly well in the third position. It is the type of an act that loses its interest after having been seen once. However, Conley scored rather heavily, his comedy bringing some good hearty laughs.

The story of the turn is this. A certain "wise" hick is in love with a girl that he has known since childhood. The act pictures their courtship in a comedy vein, and shows the finish of all romances, in wedding chimes. On Monday afternoon, Conley evidently found some fault with the way his scenery was hung and voiced his opinion regarding it rather loudly, as soon as the curtain rang down, for he could be heard all over the house.

Fay Courtney, formerly of the Courtney Sisters, and an accompanist offered a musical turn which is more or less acceptable. Miss Courtney, it will be remembered, always depended upon her deep voice for effect and that voice is now being employed, though not as effectively as it was when last heard by the writer. Miss Courtney, in passing from one register to another, allowed her voice to break several times, which was noticeable.

Rosini, the magician, who closed intermission, interested, amused and even astonished some of his audience with his work. He does all of his feats with a finish and polish possible only to the expert and the showman. His act is well dressed and is presented with effectiveness. He is a master of his art and evidenced the same by his performance on Monday afternoon, when, despite several mistakes not his fault, he did not allow the act to hitch.

Miller and Lyles reopened. These two boys did what we considered the impossible; they actually got laughs for their material, although many of the best laughs they have were missed by the audience. The scene of their act depicts a street exterior on a cold, wintry night, when these two have been thrown out of a warm room into the cold for fighting. The talk, taken in large part from their old act, concerns the why and wherefore of the expulsion and is very funny, indeed. Their boxing dance sent them away to a good hand.

Corrine Tilton's Revue, in which the expert and capable assistance of Benny and Western, Eddie Heffron, Violet Follis and Naomi McIntyre, is added to her varied talents, held the headline position and easily took the honors. The scenic presentation of song and dance specialties attracted and held the attention of the audience, winning its approbation. The customing, lighting and material, also is of the best and, as for the coryphees, any one of them would do as a model for a Venus. Miss Tilton, as usual, scored a personal triumph, while the dancing of the two boys was a treat in pedagogical manipulation, which, translated, means dancing.

D'Amour and Douglas, billed as sensational equilibrists, closed the vaudeville and held the audience almost solid.

S. K.

RIVERSIDE

Babe Ruth's return to the Polo Grounds, combined with the hottest day of the year, furnished opposition too strong for vaudeville and one of the smallest audiences of the entire season witnessed the opening show on Monday.

Athos and Read opened with their roller skating act and worked with all the snap and speed that characterized their work during the Winter season when at this house before.

Bolger Brothers, banjo duetists, offered an act which enjoyed quite a vogue some twenty years ago but has been absent from the big time since the days of Claudius and Corbin. Whatever may be the advance of vaudeville since then, it has not reached the Bolger Brothers, who played "Poet and Peasant," "Il Trovatore" and all the old favorites found in every banjo act of two decades or more ago. Compared with the old time players, the Bolger Brothers are mediocre, doubtless due to the lack of interest in the instrument, which, a quarter of a century ago, was played by everyone from Tommy Glynn to Emma Calve, then in the height of her career as an opera star.

Maud Earl, in "The Vocal Verdict," did much to arouse the apathy of the audience with her fine singing. Miss Earl's voice, a pure lyric soprano, was heard to good advantage in the "Traviata" selection, as well as the Irish song, which she rendered with fine enunciation and vocal style.

Lane and Moran, two young men with some simple dance steps, a song or two, a bit of Summer time comedy and a few jokes, most of which have been heard times innumerable, worked hard to negligible results. New and better material is needed by these two if they are to continue along the big time road.

Harry Carroll, in his big revue, seen at this house several weeks ago, successfully closed the first half of the bill. He has six clever show girls, good to look at, each one of whom is also a good performer. These, with Carroll's tuneful melodies, Grace Fisher, a good prima donna, Higgins and Bates, a good dancing team, and Harry Miller complete an act which is brim full of entertainment. Carroll has written some good tunes and the musical portion of the act is particularly strong. Finely staged and costumed, Carroll's revue ranks high among the dozen or more which have been seen during the past season.

George Yeoman followed "Topics of the Day" in the second half and got a lot of laughs with some up-to-the-minute material. His act is the familiar James Madison travesty, but Yeoman, who keeps in touch with current events, makes the offering seem new at each showing. He started it off with a laugh when he picked up a book on the desk and, looking at the title, said "Ah! 'The Alcoholic Blues' by John McGraw." The Lams Club was also mentioned, as well as a dozen or more events which, at present, are holding the front pages of the dailies. Ponzi and his financial schemes also came in for Yeoman's attention and, judging from the reception, there were some investors in the audience.

Dolly Kay, a pleasing looking young woman with a singing style which suggested a combination of Eddie Leonard and Al Jolson, sang a repertoire of published numbers, most of which have been heard at this house. But Miss Kay's personality, combined with her manner of rendition, carried her over to a substantial hit. She sang four numbers and could easily have rendered another.

Clark and Verdi, in their Italian comedy offering, found the next to closing spot a hard one. They have some new material which, under more favorable conditions, would doubtless go well. But Monday's heat and humidity seemed a handicap too great for a talking act to overcome.

The Candon Trio closed the show and those that remained to witness it enjoyed the well executed aerial stunts offered.

W. V.

VAUDEVILLE

ROYAL

John S. Blondy and Brother have a novelty head balancing and acrobatic turn in which they pack a number of surprises. One of these is a trick dog which, by his various feats, added to the applause that greeted the team.

Leo Burns and Thomas Foran are two entertainers of ability who went over to a good hand in the second spot. They both have fair voices and know how to put a number across.

"Thirty Dollars," a comedy sketch by Tom Tempest, served as the vehicle for Nan Tempest and Company and proved a laugh provoker from start to finish. The piece has some good meaty lines and the four persons which comprise the cast handled them well. The action is woven around a husband who returns home to his better half short \$30 in his weekly bank roll. Nan Tempest, as the wife, is more than exasperated over the shortage and proceeds to eject her other half from his domicile, bag and baggage. A neighbor in the next apartment becomes riled at this domestic tangle and complains to the police, whereupon a patrolman puts in an appearance. He is about to arrest the husband when the wife intercedes and tells of her love for the latter. Following the reconciliation, she inquires whether "Hubby" has spent the \$30 on a chicken. He admits that he has and the trouble is about to break out anew when he hauls from his pocket a chicken in the literal sense of the word. The fun is rapid and the act won a heavy hand.

Frank Hurst followed with a number of vocal selections and stories. Upon his entrance, Hurst tells of how he has decided to try and get over all by his lonesome. He is a good-looking chap and has a pleasing voice. He scored with several ballads and also had them laughing at some of his humorous anecdotes. Joseph Briton accompanied him at the piano.

Wallace Bradley and Grette Ardine, in the closing of the first half, scored one of the two big hits of the evening, the other being put over by "Varieties of 1920."

The team presented a well staged song and dance offering, in which they never let down for a moment. Both are exceptionally good dancers and are versatile in their stepping. In a Chinese number and a Spanish dance they went over big. Bradley, besides being a clever stepper, has a good voice, and in several vocal offerings went well. The applause was so insistent, after the curtain had descended, that they had to come back with an encore.

Due to the continued and infectious guffaws of some effervescent patron in the first balcony, "Topics of the Day" won as many laughs as any act on the bill. This particular patron would laugh at the opportune moment as each witty comment was flashed on the screen, and his laughs were so hearty they carried the audience with him.

Thomas F. Swift and Marion Kelly have an offering that is always worth a number of laughs. Swift, in his endeavor to make up with Miss Kelly, who is about to leave him because he presented another girl with a mean little seven-passenger touring car, proved himself a wonder at explaining.

"Varieties of 1920," the Carleton Hoagland and Harry Carroll revue, was the feature of the bill and made a decided hit. Carroll is no longer with the piece and the cast and chorus is entirely different from that which appeared in the original presentation. Nevertheless the revue scored from start to finish. With the exception of the changes in the personnel it is the same as when reviewed here before. Harry Richmond appeared to advantage in Carroll's part, while Jack Waldron, the Ward Sisters, and Orna Hark worked in a manner that could not be improved upon.

Collins and Hart cancelled and were replaced by Bender and Herr, which team went well in an acrobatic and strong man turn.

J. W. C.

SHOW REVIEWS

ALHAMBRA

"The Act Beautiful" interested and received a good hand, and was followed by Hewitt and Mitchell, who sang a number of published songs with one of the boys at the piano, and seemed proficient, mostly, in stealing bows. The act is ordinary.

Francis Renault, reviewed recently, was a decided hit in his impressions of various stars, his vocal attainments being of the high class variety and his costumes and settings all that could be desired by the most critical.

Moss and Frye were their usual hit, their questions and answers, as well as their singing, in voices that blend well, being as interesting as if never heard before. This is due mainly to the talk which is always somewhat different, lending itself to the ad lib. style which they employ. Several bows to good hands were taken.

"Indoor Sports" was a laughing hit and took several well earned curtains.

Following the intermission, the orchestra played some music which was interesting, while the "Topics of the Day" was being screened.

Billie Shaw was moved up to the place originally intended for Flo Lewis. The act has been changed somewhat since this reviewer caught it. The saxophone player has been replaced by a violinist, which seems to be an improvement. The dances are smoother and the act running better. The bed scene is still retained, with the talk by Miss Shaw, which is answered by the playing of popular airs on the violin. As Miss Shaw lacks vocal force, the questions, or remarks, could not be heard and, naturally, the answers fell flat. This is the weakest point of the act at present. The dancing was very good and the solo dance by one of the men went over for a decided hand. Miss Shaw displayed her shapely figure to good advantage and the large set champagne glass, in which Miss Shaw was discovered lying, with one bare leg extended in a vertical position, was quite artistic and brought forth a hand.

Flo Lewis, with a new act, "cleaned up" in this spot and was one of, if not "the" applause hit of the bill.

Julius Tannen followed and proceeded in his usual quiet manner to get frequent and hearty laughs. His material is bright, witty and intelligent, and he never resorts to horse play to get his points over. Hardly has a laugh started to die before Tannen punches over another and gets more laughs to the minute than any other monologist seen for many a day in vaudeville. There is a certain psychology to Tannen; he is sure fire, easy and natural, and the facility with which he interrupts himself and apologizes for so doing, getting laughs during the interim and reverting back to the original subject of which he started talking, for further laughs, is a faculty which has not been noted in others engaged in the same line of work.

Tannen concludes his offering with a poem containing a patriotic appeal which brings laudatory response without appreciable diminution, for some minutes, the advisability of the rendition of which is, however, a matter of opinion. Tannen sells it well, missing no rhetorical point in its delivery, but the "always leave 'em laughing when you say good bye" idea, especially for a monologist, seems to the writer, to be Tannen's strongest bid, even though the applause may not be as vociferous.

The Casting Lamys, with their trampoline and casting act, were a hit with those who remained to see their cleverly executed feats and gymnastic tricks. It is a hard spot at this house, for few acts hold them in at the late hour and there was quite a walk-out, even though Tannen made a request that the audience wait. The bill was typically good and well balanced.

H. W. M.

COLONIAL

The Hansen Duo, man and woman, opened the programme with an aerial act billed as a "sensation." While it is a corking good aerial turn, it is far from being a sensation. It was received with appropriate applause, which it merited.

Sailor Bill Reilly had a lot of friends in the house, evidently, for they gave him a hand when he came on stage. He scored, taking an encore and several bows.

McCarty and Faye have another one of those mixed acts that combine the good and bad in equal portions. McCartney is a comedian who could be developed, for he resembles and works somewhat like Cecil Lean, possessing even the contagious grin that made the latter famous. Miss Fay is a fair dancer, a very poor singer and a passable comedienne, who could, like her partner, be developed. The trouble with them is that they attempt to get over singing, talking and dancing numbers which they are not capable of handling. Their talk in the beginning of the act, taking place in a hotel restaurant, is very funny, and should have been made the topic of their entire act, which is laughable up to the point that the singing and other numbers are introduced, from which time it becomes sad. It is a shame that they should waste their time, good material and ability upon a mediocre act, for, as it stands now, it is mediocre. With a revision of material it will improve greatly.

Margaret Young, the singing comedienne, has a batch of new numbers that are sure-fire laugh and encore getters. She is using two of her old numbers, "The Chorus Girl" one, the Bimbo song, and Jingo as a special encore. She puts her material, which this time is really good, over with a bang. She stopped the show and was called upon to make a curtain speech.

Carlos Sebastian and the Myra Sisters, in a singing, dancing and musical act, closed intermission. The act is a pot-pourri of the usual kind, in which song, dance and specialties follow each other in the usual order, none of the numbers being especially noteworthy but all of them well done and staged with the proper attention to detail. The closing bit, in which a pony trot is done with an electrical effect, giving the impression of rapid motion, earned an individual hand. The members of the act did their work well and scored a personal success.

After intermission and the usual pictorial interruption, the vaudeville continued and brought forth laughter and applause aplenty, with one of the acts stopping the show.

Briscoe and Rauh, whom the writer first saw work some three years ago, if memory fails him not, at which time their act was new, have improved immeasurably since last witnessed. Their style is better, they are more at home, their personalities are more in evidence; in fact, the act looks like a new one all over again. They stopped the show.

Leon Errol, the drunk comedian par excellence, was the headliner and followed Briscoe and Rauh. He is funnier than ever, was a laughing riot, nothing short, and had the audience in stitches over his antics as a drunken guest of an absent host, who, in attempting to save valuable bits of furniture, succeeds only in smashing them in smithereens.

Bob Hall, the extemporaneous chap, sings his ditties and got laugh, applause, giggles and more applause. He allows his audience to pick his subjects, tunes, and the like, and not in one instance did he fail to deliver the goods called for, taking an encore and bows galore.

Walter Manthey and Company, the latter including Mlle. Ione, closed. S. K.

LIGHTS CLUB SHOW

Al Von Tilzer being the skipper for the Lights Club show last week announced a new order of things. Instead of the performers entertaining the guests, the guests were called upon to entertain the performers. They were just called upon, however, for but one responded and Al's act would have been a flop were it not for the professionals who came to his assistance.

Mrs. Slade was called and sang "Mammy O' Mine" in a full rich contralto, accompanying herself on the piano, the rendition of which called forth an encore. Mrs. Slade then obliged with a patter song that was clever in its conception and manner of delivery. It was a double patter song and Mrs. Slade did both parts. It swung into a German dialogue in which old gags were cleverly incorporated, and finished with Italian. The act was a hit.

Nita Johnson, with Nevil Fleeson at the ivories, then sang "I'll Be With You in Apple Blossom Time" and, for an encore, gave a violin imitation to the same melody, which was appreciated and brought forth insistent acclaim. But Miss Johnson did not come back.

The "Swift Quick Four," consisting of Eddie Carr, Roy Cummings, Frank Leighton and Burt Leighton, with Nevil Fleeson as accompanist, then sang "In Honolulu" following which Carr did "Ida Dunn" which was a hit. A parody on Hesitation Blues preceded the yodeling of Roy Cummings, which was followed by "Colleen Bawn." Eddie Carr was rather careless with the "Strad" guitar, especially at the finale, when he tossed it out into the audience.

Trixie Friganza was then called upon and opened her act with what comes under the heading of "new business." Al Von Tilzer, Al Klein and James Francis Dooley started to assist her over the footlights, but did not seem equal to the task, for, when the fall came and Miss Friganza had to be assisted to rise from the floor, they were exhausted and Al Klein was discovered somewhat flattened by the comedienne and falling star.

Miss Friganza said the only thing she had up her sleeve was a recitation and delivered a poem about a pet Airedale which was put over with considerable dramatic emphasis and, at the finish, was accorded a riot of applause.

Just to show their rapid recuperative powers, Al Klein and "Jim" Dooley carried Miss Friganza back to her seat unaided, without serious mishap to either Miss Friganza or themselves. But they breathed a sigh of relief when the operation was over.

Katherine Downer, an exceptionally clever Miss of seven, sang "You Know What I Mean," and did a series of dance steps far and away above any ever seen by this reviewer from a child of her age. She did a split, acrobatic feats, Russian steps, and "shimmied" to perfection. The little girl was thoroughly enjoyed by all and was quite a surprise to Miss Friganza, who kissed her at the conclusion of the act.

MARY YOUNG HELD OVER

Boston, Aug. 10.—Mary Young the stock woman yesterday began the second week of her engagement at Keith's Theatre in Henry Wagstaff Gribble's "Juliet Comes First," a romance in one act and five scenes, which had its premiere here a week ago. The screen is used to round out the theme.

The curtain rises on the potion scene from "Romeo and Juliet," after which the principals are seen in the latter's dressing room. There "shop talk" takes place, at the end of which there is a double romance when the star's maid, who, in her time, was the great "Panelli" is reunited to her former Romeo. Miss Young appeared as Juliet, while Gribble, the author, essayed Romeo. Frank M. Readick also had a part.

VAUDEVILLE

PROCTOR'S 58th ST. (Last Half)

Louise and Mitchell have a novelty acrobatic act, which went over well, even though in the first spot. Louise is a sturdily built Miss who enters before a drop in one and goes into a ragtime air. She is garbed in rompers. The curtain then rises and she starts to juggle her partner around in a nonchalant manner that won laughs, as well as applause.

West and Van Siclen are two musicians of more than average ability. The man plays the bass viol while his partner indulges in a comedy recitation. The latter also sings. An impression of various martial calls, as rendered by the male member of the duo, was well applauded.

The Three Beauties have a surprise act. Before the rise of the curtain, three sweet voices are heard off stage. The curtain then rises and the audience gets a view of three housemaids at work hanging pictures, dusting and scrubbing the floor. The scrub lady is a comedienne of fair ability and her comedy antics were appreciated. The other two beauties are good singers. The act closed with a song by the three, followed by some odd little steps.

Frank Mullane stopped the show cold and was easily the hit of the bill. The applause was so hearty and insistent at the end of his act that he was forced to come down to the footlights and thank his appreciative listeners. He opened with an Irish ballad that put him in the good graces of the patrons. This song was followed with a number of stories in an Irish vein. To show his versatility, he then switched his dialect and told Hebrew yarns which went over even better than the Irish ones. He took the house with a parody in Jewish on a popular number and closed with another ballad. The applause continued until he came back and rendered a song of his own composition.

McCowan and Gordon have a good sketch in which comedy is intermingled with pathos. Both went over well, due to the good acting of the team. The piece concerns a childless couple. The wife wishes to adopt a son, but the husband says "nay." He then has a dream in which there is brought before him a living image of the lad he was twenty-five years before. This dream enables his wife to win him over to her ideas and he agrees to adopt a regiment of children if she cares to. McCowan, as the husband, was especially good and got every line over.

Chris Richards was extremely funny in his eccentric dances, and also scored with his quaint and comical songs. J. Mc.

JEFFERSON (Last Half)

Harry Jackson, in some tricks on a bicycle, is assisted by a young woman who is unbalanced, although she does some clever stunts herself. Besides being able to perform feats on the wheel, she also dances. Jackson went well and as a close, carries eight chairs while on unicycle with the girl perched on his shoulders.

Dean and Read have a sister act that is little more than ordinary. One plays the piano, while the other does most of the singing. A good hand was won when the piano player did medley of popular airs. They close with a duet and got a fair round of applause.

Leonard and Wright have a novel manner of opening their act. The drop in one depicts a huge picture album and, when it unfolds, there steps from its recesses a couple in the garb of our colonial forefathers. They then proceed to sing and dance. The man did an old-fashioned clog dance well, while his partner got quite a hand with a ballad of other years.

Ben Moniff and Company is another act in which the "company" consists of a girl assistant. Moniff, however, does most of the work, the girl acting merely as an accompanist on the piano. He gave impressions of Ted Lewis, Louis Mosconi, did a Russian dance, sang and played the cello. All in all, he has a good act and proved one of the hits of the program.

The Two Spartans are two acrobats who indulge in a series of strong man feats. While they are billed as Spartans, they make their appearance in blue suits, later removing their coats.

Shannon and Walters were the mirth provokers of the bill. The man is an Italian comedian and his little girl partner acts as a good foil for his comedy. Besides she has a good voice and was heartily applauded in several sentimental numbers. Her partner followed each time with an appropriate parody, which added to the laughs.

Marva Wren was reviewed here last week. She is a sure cure for the blues, and her rendition of jazzy airs won her one of the best hands of the afternoon.

"The Paddock," is again presented by Taylor Granville. It is one of those racing melodramas which culminate in an actual horse race scene, the horses running on a treadmill.

The Four Paschals, in some whirlwind tumbling, closed the bill and showed one of the best acrobatic turns now playing in vaudeville. They were applauded throughout their act. J. Mc.

SHOW REVIEWS

CITY (Last Half)

The Skating Morells opened the show with a number of ordinary feats performed on roller skates. The girl seemed a trifle nervous and fell once, but quickly recovered. The applause at their close was fair.

Gertie De Milt is a happy-go-lucky comedienne who wins her way to plaudits through her personality, as well as through her singing and dancing. And she both sings and dances well. Several catchy little tunes were well received and some fancy steps, for a close, won the approbation of the audience.

Day and Neville offered a sketch which occasioned some laughs, but which, on the whole, is not even mediocre. The piece concerns a grouchy husband who has invested all of his money in a certain stock. A telephone call leads to the knowledge that he has gone under. His wife says she will save him if he promises to sign a paper to the effect that he will never appear grouchy again. He signs and the wife tells him that she has framed him and that his money was never in danger. Their acting was not very inspiring and many of the lines fell flat.

The midget member of the team of De Witt and Robinson helped that duo to win a number of plaudits. He is a versatile chap and his dancing was very laughable. He sang fairly well and knows how to get a song across. His partner plays the piano and both are fairly clever with the banjo.

The Overseas Revue scored the hit of the bill and was the medium for some very good entertainment. Some of the lines are trite and the comedy was inane at times, but, on the whole, the act was well worthy of the heavy approbation it won at its close. It is presented in three scenes, one depicting a French cafe, another a road in France, and the third an entertainment hut near the front. There is the usual M. P., the non-com and private, and a dashing French officer. The latter sings well and leads most of the numbers. The non-com and the private have the comedy roles and did well. A little French waitress was very clever and appeared to good advantage in an Apache dance with the French officer. The ingenue has a sweet voice and appeared to good advantage in several singing duets with the officer. The act has a capable chorus, which portrayed Salvation Army girls, Red Cross nurses, etc.

Alan Gray, assisted by a pretty blonde, billed as Charlotte Haynes, closed the bill with a number of feats of magic. Two little boys were used as a foil for a lot of comedy. J. Mc.

REGENT (Last Half)

Marguerite and Alvarez did some interesting balancing stunts on a trapeze. The latter, the man of the act, performed what appeared to be the most difficult of the stunts.

Genevieve Homer sang Irish character songs and recited one of Robert W. Service's poems. Somehow, she managed to get over with her offering, which is little more than a step above the parlor entertainment variety.

Lane and Wait might have scored more favorably if they arranged their chatter, songs and dances in a more definite sort of manner. As it is, their offering seemed to lack spontaneity. Just the same, the man of this duo is a meritorious sort of eccentric comedian.

Roattina and Barrett have a distinctive sort of offering, chiefly by reason of the outstanding capabilities of Miss Roattina. Her speeches, uttered in Italian dialect, are a joy to the ear. She speaks in a tone of voice that is well modulated, somewhat like Jane Cowl, but without the latter's throatal huskiness. Miss Roattina also sings her operatic numbers well. And as for Barrett, he sings well too, but his personality is not as ingratiating as his partner's. Their act was very favorably received.

Cliff Clark is pleasant to look at, what with his blonde hair and nifty figure. His is a debonaire personality. That his artistic talents, meaning his singing and storytelling ability, are limited, made very little difference at this house, for he went over with a bang.

Virginia Fessinger and Dave White, assisted by Dean Moore at the piano, have a classy dancing act that found favor. Miss Fessinger has nice mannerisms, grace and knows how to sing a song. And if she doesn't become too plump, she'll have no difficulty in finding approval in vaudeville.

White, on the other hand, is a nifty dancer who, as such, seems to have quite a future before him. And, as for Dean Moore, their accompanist, he's a good pianist and fair singer. M. L. A.

PROCTOR'S 23rd ST. (Last Half)

Weston and Marion have a dancing act in which a couple of songs are interpolated. The girl wore several changes of costume, the last a cherry-colored velvet, looking well. Some high kicking, fast whirling and a split were good, but the published number about the motion picture stars is old in New York.

Betty Bond, with a special drop in "One," gave some impressions of girls on Riverside Drive, starting with the first floor of an apartment house and giving various characters on successive floors. Dressed as a child, with a sympathetic and appealing voice, she first sang "I'm Such an Innocent Kid," the lines of which are "Blue." Her second costume was of black net and velvet, over a foundation of yellow satin, with blue ribbon streamers hanging from the right shoulder. A published number was sung. Miss Bond has eyes and knows how to use them, but seemed to be quite hoarse. In her last number, dressed in a semi-military costume of blue panne velvet, she did a jazz song and a couple walked across the stage with a barrel draped in black crepe, breaking Miss Bond up and making her forget the words. She got over very well despite the handicap of her hoarseness.

Doris Hardy and Company, reviewed under New Acts, were followed by Combe and Nevins, who sang published numbers and a couple of blue ones, especially the "Home, James, Home," song about a lady and her chauffeur. Could anything be more suggestive than "darling chauffeur there's the sofa!"

Arthur and Leah Bell cleaned up nicely in this spot. Miss Bell is pretty, attractive and clever, dances nimbly and gracefully and is the best woman ventriloquist ever seen by the reviewer. Bell is a neat worker, the figures are better than the average and the girl-in-the-audience work, clever. They took several bows to strenuous applause, but, in using the audience impromptu song, should be advised that the writer has "paid his last week's board bill."

Al Raymond cleaned up with a monologue that sounds as if it were written by Aaron Hoffman. It is full of laughs and is a pipkin.

Anderson and Yvel, in a fast skating act that has class and ability written all over it, were an emphatic hit. Miss Yvel looked pretty, charming, graceful and shapely, in a costume of orange and gold lace trimmed with blue, and, later in a no-back creation of gold fringe with crimson spangles. The burlesque Egyptian and the Apache were a novelty and the fast volplane, perilously close to the stage at the finish, is the superior of any ever seen by the writer. An exceptional skating act. H. W. M.

PROCTOR'S 125TH ST. (Last Half)

John and Nellie Olms opened the bill with a magic act. The thimbles and Japbox tubes with colored silks and a special stand, preceded a series of watch manipulations which were decidedly clever. The Foo restored paper, done cleverly by Miss Olms, and the disappearing alarm clock by John Olms, was an improvement on the trick as usually presented. The coffee, milk and sugar transformation, with a few new "wrinkles," was used to close the act at the supper show. The stands and apparatus were far above the average.

James Derwin changed voices admirably in his ventriloquial work, but needs more new patter. He works in a stereotyped fashion.

Devine and Williams have been reviewed in these columns. They do an act in which they endeavor to ascertain what the people want and change their style of work several times. They got over nicely.

Past, Present and Future, has improved somewhat. The juvenile worked better and the act is smoother. The cave-girl has grown careless in the reading of the "evening newspaper," several of the speeches she was supposed to be reading, were delivered while gazing straight out at the audience and without looking at the "stone."

"Frank Sabine and Company" was the billing of an act at this house, although we have seen "Frank and Sabine" and "Frank Sabine." There are three in the act, a plant musician being used in the orchestra. Act reviewed recently in detail. Got over as well as could be expected at the supper show.

An act billed as "Rose Review," really Walter James, Stef Anderson and Mildred King, showed a number of dances and the girls made several changes of costume, of which the last, black and silver, with green ostrich feathers in their hair, and bare legs, looked flashiest. The girls look shapely and dance nimbly. A vocal solo is utilized by the man to fill the time necessary for the girls to change. H. W. M.

KEENEY'S (Last Half)

The Three Jeanettes, an European novelty act, opened the show and pleased the audience, although it did not excite the crowd to especial effort as regards applause. The turn is neatly put on and pleased the women and children.

Nadell and Folette have their act billed as a clever arrangement of comedy. The arrangement is far from being clever and, as for the comedy, it is tragic. However, the turn has some redeeming points. It is well dressed and there is one good effect, namely, the crystal globe effect. Nadell is a corking good straight. As for its reception, it was only mild.

Buddy Walker was the first one on the bill to draw anything like real applause. He opens with some talk, cigar and cap in hand, sings a number, follows with some more talk, a little dance, more singing and talking, and closes with a whistling bit that was a knockout. For an encore, which was insisted upon, he offered an impressionistic bit, including Eddie Leonard, Al Johnson and Sam Bernard. These were very well received and he could have taken another encore had he wished it, after closing his turn with a few dance steps. He was the first bright spot in a rather dull show.

"When We Grow Up" is one of those comedy playlets that is supposed to have a moral packed away in it. Either the punch is weak or the moral poor, for its reception was lukewarm.

Mullen and Correll, in acrobatic comedy and dance, held the fifth position and earned laughs and applause with their work. They work hard and have some good material, but the "drum" bit, in which a drummer beats a drum every time a number is mentioned in a song they are singing, belongs to Bert and Betty Wheeler, as does the song they sing for the bit. Otherwise their act is all well enough, some new turns and twists being introduced with telling effect, for laughter and applause alike.

Holiday and Willette, offering practically the same act as ever, with just one or two new gags and some new numbers, followed. The pair scored an unqualified hit with their singing and comedy efforts.

"A Night in the Park," a sextette act that might be developed into a good girl act, for it has some good scenery, closed the show. It will be reviewed in "New Acts."

Pictures concluded the performance. S. K.

HARLEM OPERA HOUSE (Last Half)

With spick and span apparatus, the guy lines of which were even covered with green velvet and silver fringe to match the nickle plating, the Bellies Duo, do a number of nifty gymnastic feats with no stalling and in which the woman does her share, showing splendid shoulder and arm development. A good opening act.

Billy Rose, blackface comedian, opened with a "Limerick" and then did stories, several of which were quite old. The dream of shredded wheat and the awakening to find half the mattress gone was done by Johnny Kernell, who used flannel cakes and a blanket. The gag was also utilized by John W. Kelly. The peek-a-boob waist, with the "little piece of lace and then you wait a minute," had its inception when the first summer shirtwaists were made. Following each gag Billy says, "Pretty good, huh?" This was funny a couple of times, but was overworked. The "ashes in the bed," sung in the "Hesitation Blues" number, was used by May Irwin when she was a little girl. To different tempos and styles of music, different dances were done.

Joe and Johnnie Fields were especially reviewed last week. The act got over fairly well and was followed by Walman and Berry. See under New Acts and Reappearances.

Wm. Gaxton and Company, specially engaged for two days, were a riot. This is a very clever act. A couple of new people are in the cast, but neither are up to the standard set by the originals. Basset is not so bad, but the girl playing the part of "Auntie" neither looks it, being too young, nor acts it, lacking force. She appeared to be nervous and not sure and was, apparently, dressed in street costume, with her hat on, though why she had it on was hard to imagine, as she was not going out, nor had she been supposed to have just come in. Gaxton was forced, after many curtains and bows, to make a speech.

Van and Vernon closed the show. When several of the gags did not go, the man said "Are we any good at all?" This is a risky line, as a strenuous "no" might be the answer. The song used is more than "Blue," it is very suggestive. "He Goes to Work in the Night Time and She Goes to Work in the Day," as the title of a song that explains why a married couple have no children, should have its place on no program at any theatre. The girl has a pleasant singing voice and joined with the man in the vocalizing of "Sometime," used to close the act. H. W. M.

VAUDEVILLE

WILLIAMS AND LE MAIRE

Theatre—Audubon.
Style—Blackface comedy.
Time—Fifteen minutes.
Setting—Special, in two.

Bert Williams and George Le Maire tried out here a new "bit" that is to go into the "Broadway Brevities."

A special set in "Two," representing a jail corridor and showing a balcony and lower floor cells, with a practical cell centre, is utilized for the locale of some cross-fire comedy, satirical remarks and innuendo, mostly relative to the cause of their incarceration and the methods to be employed for their release.

A guard enters and opens the cell door, which has no lock, and the three engage in a crap game, first shooting for money, which Williams wins, and later, against the time the two have to serve. The last throw of the dice, which means their release, is lost by Williams, and won by the guard and Le Maire, who has this time bet against his partner because he refused to pass over the "galloping dominoes."

The finale of the act is weak. Le Maire is sent back to his cell by the guard, although he has won the bet, the guard saying, "What are you trying to do, kid me?" Williams is bailed out. As he is leaving, Le Maire, from the cell, says, "What time is it?" and Williams replies, "What do you want to know for, you haven't got any place to go?"

A very inconsistent point was the lack of a lock on the cell door and, especially, the business of Le Maire walking back into the cell and closing the door himself, which should have been done by the guard. The act is new, however, and this point was probably overlooked and, no doubt, will be corrected.

As a bit in a show, with some other talk, the main part of the comedy lines now employed being old, the act may interest through the personality and reputation of Williams, though, in any other hands, it would hardly get by.

H. W. M.

FISSINGER AND WHITE

Theatre—Greenpoint.
Style—Dance novelty.
Time—Eighteen minutes.
Setting—Special.

Before a special blue satin drop, Virginia Fissinger, late of the Winter Garden, and Dave White, until last week with Billie Shaw, appear and sing a flirtation number in which they disclose the fact that they are both dancing instructors and, incidentally, try to make a date. White invites the lady to visit his dancing studio and the drop rises to disclose a full stage, with enough setting to look like a dance studio and a piano to one side. At the instrument Dean Moore is seated.

White explains then that he has a class soon and would like to get rid of it, whereupon Miss Fissinger agrees to take it over. He tells her she can't do the things he does and she dares him to do anything she can't do. This is the signal for some very clever eccentric stepping by both people, she copying every step he does to perfection. At the conclusion of this number, they both leave the stage and Moore sings a winsome "Mother" ballad in good style. White then returns to do his clever "souse" dance, after which Miss Fissinger and Moore have a number together, harmonizing nicely. This is followed by a dance in which she executed some very fast spins and one-leg twists.

Moore next offers another popular ballad and the act closes with White and Miss Fissinger doing a double eccentric, which includes some sensational stepping. The act is lined up for big time honors, for not only have the members big time reputations and demonstrated ability, but their offering is a tip top one.

S. K.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

RAYMO AND HOYT

Theatre—Jefferson.
Style—Comedy.
Time—Fourteen minutes.
Setting—One, plain, piano.

Raymo and Hoyt are offering a laughable comedy turn with "wop" and "straight" as the characters. Raymo does the son of Italy and Hoyt the "straight." Raymo is a good comedian and his work in this line shows ease and finish. The material is compounded of some old bits, and a few new ones intermingled.

The turn consists mostly of cross-fire between Raymo and Hoyt, with the misinterpretation of the language providing the means of laugh getting. After a lot of this type of entertainment, a piano is pushed on stage and follows some arguments as to its reason for being there, etc. Finally, Raymo sits down at it and Hoyt proceeds to do a few steps. These looked awkward when we reviewed the act and struck us as though Hoyt couldn't dance.

Hoyt should take more care of his stage appearance, as he looked to have come in off the street when the act was seen, which spoiled everything. If he had a natter appearance, the contrast with Raymo would be more effective and enhance the value of the act. Besides, it looks better, anyhow. The turn when polished, will be a pleasing popular house affair. We presume, however, that it will not last long, for they will probably go back to burlesque.

S. K.

McBRIDE, GAZETTE AND SHELLY

Theatre—Proctor's 58th St.
Style—Minstrel.
Time—Fifteen minutes.
Setting—One.

McBride, Gazette and Shelly, have an offering which shows that old time minstrel acts still retain much of their popularity. The trio appears before a drop in one. Two of them then take off the end men and are dressed in green and red suits, respectively, while the third is the interlocutor and is dressed in white. There then follows some of the "I say, Bones," line of chatter, after which the end men go into a song and dance.

Mr. Interlocutor then gets busy again with the end men and his questioning of both of them, upon different current events, occasions laugh after laugh. Many of the bits are old, but all of them went over, due more than anything else to the clever work of the two end men, who worked hard and deserved the applause they received. The interlocutor has a good voice and went especially well in a ballad, after which there was quite a laugh when one of the end men insisted on taking the bows. The trio harmonized well and, in song and dance, closed to a big hit.

J. Mc.

MARGUERITE & ALVEREZ

Theatre—Hamilton.
Style—Acrobatic.
Time—Nine minutes.
Setting—Three.

Man in a business suit and girl in short black dress and black tights, do a series of acrobatic feats on a trapeze, featuring the head stand on the trapeze while holding a bar to which is affixed a leather "teeth-hold" and from which the girl hangs by her teeth.

A head-stand was done for a finish while the trapeze was swinging.

The girl looked well and the act got over fairly to a nearly empty house, despite the torrid temperature. It interests as an opening turn.

H. W. M.

MELLVILLE AND RULE

Theatre—Proctor's 5th Ave.
Style—Skit.
Time—Fifteen minutes.
Setting—Two.

Mellville and Rule have an act that, as it stands at present, is small time on one account. Every time the girl tells a gag, she pulls her skirt up above her knees. In fact, several times she pulled it up to her thighs and said, "how do you like that." This brand of comedy has long since passed into the dark ages. They don't even do it in burlesque any more.

For the rest of the offering, we have this to say: The talk is in some places very funny, in others very commonplace. However, the turn has unlimited possibilities, for, with the elimination of the skirt business and a careful pruning of material, they will have a nifty little turn. Their setting is supposed to represent the vestibule of a high class house, with the man as butler and the woman as a would-be cook. A lot of the talk is in reference to cooks, waiters, etc., and some of it is topical. The woman does most of the "wise cracking," and, but for the trick with the skirt, would be an excellent comedienne. After a lot of this crossfire is indulged in, the man changes from butler's outfit to semi-dress and the girl changes from green street dress to a pink colored creation intended for "parties." They close with a neatly executed dance number, marred by an attempt at comedy. For an encore, they do a skating bit, utilizing an electrical effect that the writer first saw employed by Sebastian and the Myra Sisters. It gives the effect of rapid motion to whatever you may do.

The turn needs cutting and pruning.

S. K.

FRANK SABINA

Theatre—Proctor's 5th Ave.
Style—Singing, talking, instrumental.
Time—Fourteen minutes.
Setting—One and two.

Frank Sabina, really Frank and Sabina, for there were two who worked on the stage, and a third who did considerable in the orchestra, put over an act that appealed strongly for its novelty.

Frank opens singing a few bars of La Donna e Mobile, from "Rigoletto," when he is interrupted by Sabina, in the audience, who has an argument with a member of the orchestra and finally gets on stage, assisted by this member of the orchestra and finally gets on stage, assisted by this member of the orchestra, pseudo or otherwise, said business of getting on stage occasioning many laughs.

A solo is then played on the steel guitar, a published number being used and the chorus repeated, which was unnecessary. An old gag about rabbits was used and could be eliminated. The straight, Frank, then in two, with Sabina at the piano, did a vocal solo, singing a coon lullaby which he followed with a published number which dragged although it received a hand. The singing of two numbers at this point which followed each other, seemed poor judgment.

Sabina played a medley of airs on the piano and the two finished in "One" with banjo and banjeaurine. A song was sung and Sabina did a few dance steps. During the act, the "wop" in the orchestra frequently interrupted and made explanations to Sabina which occasioned laughs.

Act went over well, took a number of bows and a short speech was made for an encore.

H. W. M.

DENNY AND MORGAN

Theatre—Proctor's 5th Ave.
Style—Singing.
Time—Fifteen minutes.
Setting—Special, in two.

The Denny of this act is the Denny formerly with Bessie Browning.

The act opens with Denny walking to the piano. Miss Morgan enters in a dress of silver-cloth, trimmed with metallic spangles of silver, over which is a green net, trimmed with green ostrich feathers. She talks a song, assisted by Denny. The number did not get over.

The right leg of Denny's trousers was decidedly dirty and Miss Morgan's make-up was poor. Her eyes were too heavy and too much rouge was used both on her cheeks and lips. Neither was it blended, besides being too dark. A lock of Miss Morgan's hair was awry and stood out in back, presenting a careless appearance.

A double number followed and had a song about a kiss which proved of mild interest. Denny then played the piano, while Miss Morgan changed to a flimsy, heliotrope, pajama sort of negligee with a head dress, the whole purporting to be a Japanese costume. It was very thin and, as Miss Morgan is likewise, the effect was probably not what was intended. A Japanese song was then talked, with Miss Morgan seated, tailor-fashion, on the piano. It had no punch and did not receive a hand.

Denny, seated at the piano, with the lamp, piano-cover and everything, did the same solo he used when with Miss Browning. But this flopped also, the audience seeming to be indifferent to anything in the act up to this point.

"The Tale of a Jack in the Pulpit and a Wild Wild Rose" was the title of the next song, which Miss Morgan recited rather distinctly and with good enunciation, in a lacey affair that was too short. She also wore socks to about her knees, and as she is far from robust, the effect when she danced occasioned comment and some laughter. The number lacked "pep" and but a few hands, widely scattered, greeted the effort.

Returning with a bridal veil and a bunch of flowers, a song was delivered about a wedding day and a jazz band. It secured a few hands at the finish, more as a reward for the effort put forth than because the number had any intrinsic merit, either in composition or rendition, although Miss Morgan extended the flowers and did a martial step after the manner of Nan Halperin in the "Military Bride" number.

Neither member of the team has any voice and the monotony of hearing several numbers recited, especially when they are not "punchy," does not make for good returns.

H. W. M.

RULE AND O'BRIEN

Theatre—Jefferson.
Style—Singing, piano.
Time—Ten minutes.
Setting—One, plain.

Burt Rule, formerly of Brennan and Rule, is now working with a new partner and is presenting an act somewhat similar to the old one. That is, it is similar in style, but not in effect. Rule, well known as a song writer and composer, depends largely upon his own numbers, which he plays, and O'Brien sings.

O'Brien, possessed of a fairly good voice, puts his numbers over acceptably, but lacks the conviction carried by Brennan. Rule plays as well as ever and sings acceptably. The act is just like other two-man singing acts, except that the material is written by themselves. It will find it rather easy going, for audiences will like it, although some of them will miss the personality of Brennan.

S. K.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ARTISTS COMING OVER SHOULD DEMAND SALARY IN U. S. COIN

Rate of Exchange Being Badly Against England, Those Who Do Not, Will Lose by Accepting English Currency—Should Watch Booking Contracts Also

LONDON, Aug. 13.—American artists making contracts to play in England, should make it a point to be sure that the agreement entered into between them and the English manager reads that their salary is "to be paid in American dollars." Otherwise, they are liable to lose considerably.

For a long time now, and probably for at least two or three years to come, the exchange between England and the United States is likely to be against England, it not being expected in banking circles that the pound sterling will be at 4.87 again until the chaos into which the war plunged the world is pretty well straightened out. Therefore, English money taken in payment for services will have to be exchanged at a sacrifice.

For example, if an act is to get \$400 per week here, it should make sure that the contract reads "to be paid in American dollars, as, otherwise, it will be paid in English money and the act will lose the amount that the pound sterling happens to be off at that time. Many artists have failed to do so and are greatly disappointed when they are paid off here and find they are not getting as much money as they thought they were going to. Every week there are three or four arguments at theatres here over this matter. Argument does little good, however, for the English manager is entirely right, according to the contract, and sterling is way off at present.

Another matter that artists should watch when being asked to sign a contract for work over here is whether or not it contains an option clause. This, of late, has been another frequent cause of dispute between managers and American acts.

MAX REINHARDT RETIRES

BERLIN, Aug. 14.—Max Reinhardt has retired from the management of his three Berlin theatres, including his famous playhouse which has a seating capacity of 5,000 persons. In the future he will undertake the production of a play here only occasionally, and then as a Gest producer. His retirement was ascribed to contracts which he had entered into in foreign countries, including the United States.

Reinhardt will be succeeded in Berlin by Victor Hollander.

BARCELONA STRIKE STILL ON

BARCELONA, Aug. 14.—The theatrical managers here have threatened to close all their showhouses Monday unless the actors and other employees reduce the terms which they have submitted. Besides fixing definite wages and hours of work, the employees demand that their syndicate shall be permitted to designate employees in each category to be engaged.

The managers refused to concede consideration of a list prescribing the men they are to employ.

BASIL DEAN SAILING

LONDON, Aug. 15.—Basil Dean will leave for America on September 1 to produce "The Skin Game" in New York. The majority of the cast will be engaged on the other side. Before leaving here, Dean will produce "The Blue Lagoon" at the West End Theatre the latter part of August.

LEVY LEAVES SACKS

LONDON, Aug. 15.—David Levy has resigned as general manager for J. L. Sacks and is now publicity manager for Brown and Company, Ltd., of Eastgate Row, Chester.

As it is at present, most English contracts contain a clause whereby the manager secures an option on the act, signing it for a further period after the original contract has expired. It states nothing about an increase in salary, however, and when a manager seeks to exercise it, he forgets to add anything to the pay envelope of the artist. Needless to say, this causes much dissatisfaction on the part of the artist who had been laboring under the impression that he would get an increase in salary if retained under the contract option, whereas the agreement says nothing about any such increase. All contracts should either not have an option clause, or else should state plainly that, if the option is exercised, the further time played is to be at an increased salary and what that salary is to be. Then there can be no dissatisfaction.

Still another good point for American artists to insist upon is to get a confirmation of their English contracts direct from the principals on this side, as such a procedure will save them much trouble when they arrive.

As it is now, some acts are being sent over under the impression that they are booked for ten or fifteen weeks, they having received from their agent and signed a contract to that effect. But they have nothing signed by the English manager or his agent to show that they have been given the time and, when they arrive, they are given a tryout and, if not entirely satisfactory, cancelled after one or two weeks. They protest, of course, but, inasmuch as they have nothing whatever to show that they had come over to play a longer period, they lose out.

LUBOVSKA CHANGES ACT

LONDON, Aug. 12.—Desiree Lubovska, who recently arrived from America and has been appearing at the London Coliseum, has dropped two dances, to which some of the critics here took exception. The subjects of her first few appearances were inclined to be too spiritualistic and tragic and she has substituted numbers lighter and more attractive.

JOIN BANDMAN SHOW

LONDON, Aug. 15.—Rameses, Sterling's Marionettes, Jeanette and Scott and Tom and Eileen Melbourne, have all been booked by B. Montague for a tour of the Maurice E. Bandman Eastern Circuit, and will visit Egypt, Palestine and India.

MASKELYNE'S THEATRE RE-OPENS

LONDON, Aug. 12.—Maskelyne's Theatre, closed for three weeks, during which time it was being renovated, has been re-opened with a program which includes Oswald Williams, Val Walker, Alan Stainer and Warwick Pryce.

PLAYING CYRIL MAUDE PART

LONDON, Aug. 14.—T. G. Dagnall has engaged Jack Hulbert to play Cyril Maude's part in "Lord Richard in the Pantry" during the latter's vacation period.

SAILING FOR AMERICA

LONDON, Aug. 11.—Nancy Gibbs has left the cast of "Jig-Saw" at the London Hippodrome to fulfill an engagement in America.

"MR. PIM" CLOSES

LONDON, Aug. 12.—"Mr. Pim Passes By" has ended its successful run at the Playhouse.

GRAFTING ON PASSPORTS

LONDON, Aug. 14.—American artists coming to England should be very careful not to let their passports get out of their hands, for they are being used as a means of extortion.

Frequently, now, artists are approached by porters, messengers and others about hotels, who state that they can speed up the routine through which passports have to go through their acquaintanceship with the officials, etc. Unthinking, artists and others turn over their credentials.

They then find, however, that the process is not nearly as speedy as it was promised, for the person to whom they entrusted it can never find the necessary official in, or offers some other excuse for not returning it until, in sheer desperation, the American slips him a hundred francs or so. Then the highly prized credential is returned.

The wise artist, over here, will not allow his credentials to leave his hands, he himself attending to whatever routine is necessary in getting it vised, etc. This course will be much speedier and save him money and, if his boat is sailing and he has not yet had it vised, he can go aboard and take a chance of getting by without that formality having been carried out.

NEW MAUGHAM PIECE OPENS

LONDON, Aug. 12.—Somerset Maugham's new play, "The Unknown," which Viola Tree presented at the Aldrich Theatre last night, is by long way the most challenging discussion of God, death, and sin, that the modern British stage has ever permitted. Like all discussion plays, it has the fault that drama and character have to be subordinated to the point of view.

The theme deals with a young officer who returns from the battlefields and refuses to go to communion because he no longer has faith in a God who permits war. His belief is that evil is not due to human sin. A widow, who has lost both her sons at the front and who refuses to mourn for them, supports him. Her idea is that God might forgive her but that she would never forgive Him.

CAN'T SUE OVER PLAY

LONDON, Eng., Aug. 12.—Suit has been brought by Henry Bagge and Hartley Milburn against Gilbert Miller and Alfred Butt, seeking to restrain them from producing "Nothing But the Truth," on the ground that it is a plagiarism of their one-act playlet "The Truth for an Hour." Evidence proved the claim was not true and that, even if it was so, the defendants could not sue, inasmuch as they had become bankrupt after writing the same and the trustee of their bankruptcy refused to take part in the action. The case was dismissed with costs, after Justice Russell declared that neither had a right to sue and that the plot of neither play was entirely original.

CAVOURS AMERICAN HANGOUT

LONDON, Aug. 13.—Cavours has become the American restaurant here and almost any actor from the States who is in London can be found there sometime between 2 o'clock in the afternoon and midnight. It is the American hangout.

MAUDE WANTS "LIGHTNIN'"

LONDON, Aug. 16.—It is reported here that Cyril Maude has been negotiating for and will do "Lightnin'" here. He is to do the part played by Frank Bacon in New York.

ORGANIZING CLASSIC CO.

LONDON, Aug. 15.—A classic repertoire company which will play in the municipal theatres of this city's boroughs is being organized by Lena Ashwell.

WILLIE EDELSTEN OPERATED ON

LONDON, Aug. 14.—Willie Edelsten, the American booking agent, has undergone an operation on his foot here, but is recovering.

LONDON HAD MANY "FLOPS"

LONDON, Eng.—The annual summing up of successful, near successful and unsuccessful plays produced during the current year, shows the names of many plays that have crossed the water, as well as numerous home products. According to the tabulation, only one probable classic has been produced, "Mary Rose," a Barrie fantasy. Two outstanding features of the season are the wonderful Shylocks of Moscovitch and Beaumeaster. The following plays were failures:

"The Bantam V. C.," "The Lady of Lyons," "Jack o' Jingles," "The Net," "A Dear Little Lady," "The Red Mill," "Medora," "Just Like Judy," "Mumsie," "Sinners Both," "First Love," "The Government Inspector," "Husbands for All," "The Yellow Cockade," "East Is West," "The Old House," "Green Pastures and Piccadilly," "Wild Goose," "Too Many Cooks," "Eastward, Ho!" "Summertime," "Fifinella," "Once Upon a Time," "Sunshine of the World," "Mr. Todd's Experiment," "Tom Trouble," "Society, Ltd.," "Birds of a Feather," "The Showroom," "Why Marry?" "Madame Sand," "Such a Nice Young Man" and "Tiger! Tiger!"

The following list comes under the category of "nearly successful":

"The Girl for the Boy," "Reparation," "Maggie," "Sylvia's Lovers," "Uncle Ned," "One Night in Rome," "The Kiss Call," "Little Women," "Sacred and Profane Love," "The Eclipse," "The Crimson Alibi," "Tea for Three," "The Fold," "The Little Whopper."

The successful plays of the season, so far, are:

"Three Wise Fools," "Bran Pie," "The Choice," "Home and Beauty," "Baby Bunting," "The Whirligig," "Carnival," "Just Fancy," "Irene," "The Skin Game," "Jig-Saw!" "A Southern Maid," "Tilly of Bloomsbury," "Who's Hooper?" "Afgar," "Lord Richard in the Pantry," "Bird of Paradise," "Young Person in Pink," "Paddy the Next Best Thing," "Grain of Mustard Seed," "Mary Rose," "The Garden of Allah," "The Great Day."

Later on it may be possible to include among the outstanding successes such recent productions as "French Leave," "At the Villa Rose," "Daddalums," "Oh! Julie," and "The Ruined Lady."

The season also witnessed a continuation of several exceptionally long runs from the previous season, such as those of "Chu Chin Chow," "Kissing Time," "Joy-Bells," and "The Maid of the Mountains."

TERRY TRINKETS ATTRACT

LONDON, Eng., Aug. 14.—At a recent auction of trinkets and treasures belonging to Ellen Terry, which she collected from many celebrities the world over, the auction brought about \$5,000.

A ring with a single brilliant realized \$550, and an emerald and pearl pendant, with pearl drops and enameled mount, brought \$2,000. A chataleine and watch, formerly the property of the celebrated actress, Mrs. Abingdon, were sold for \$350; a silver-gilt girdle, bought in the Rossetti sale, and frequently worn by Miss Terry, brought \$250. A gold ring, originally Henry Ward Beecher's; a scarf-pin, once belonging to Charles Matthews; and an enameled chain worn by Henry Irving in "The Belle's Strategems," were sold for \$130. It may be recalled that the sale of Sir Henry's effects in 1905, also at Christie's, realized \$93,950.

In connection with last week's sale a neat little compliment was paid to Miss Terry by the head of the most powerful music hall circuits, who purchased some of the jewels, and dispatched them to Miss Terry with friendly messages befitting the occasion.

THREE "TILLIES" ARE OPENED

LONDON, Aug. 12.—Three "Tillie of Bloomsbury" companies have been sent out by Grossmith and Laurillard. In the chief company Billie Barlow takes the part of Mrs. Welwyn. Ambrose Manning, Frank Lacy and Jane Grahame are among the other principals.

BURLESQUE

THINK TRUNKS HOLD LIQUOR; STEAL THEM

ALL ARE RETURNED LATER

That a truck load of burlesque baggage was stolen last Saturday night from in front of the stage door of Hurlig and Seamon's Theatre, Harlem, because it was thought by the robbers to be a truck load of booze, was indicated shortly afterwards by the recovery of the truck intact, a block away from where it had been taken.

The truck, completely covered with canvas, belonged to the Bedford Transfer Company and was loaded with trunks containing costumes belonging to the "Harry Hastings Big Show." The stage entrance of Hurlig and Seamon's Theatre is on One Hundred and Twenty-sixth Street, between Seventh and Eighth Avenues. The truck was stolen about nine o'clock that evening. The police were notified immediately after the truck's absence was discovered and a general alarm was sent throughout the city.

At seven o'clock the following evening several men came to the stage entrance and informed some of the back stage employees that a covered truck was standing at the corner of Seventh Avenue and One Hundred and Twenty-seventh Street, where it was actually discovered to be.

None of the trunks were molested, except that one of them had been forced open so that its contents might be noted. But nothing was taken even from that trunk.

The theory advanced by the police is that the truck was taken to some outlying neighborhood, and, when it was discovered to contain no liquor, was returned the following day to the spot where it was found.

BERNARD LEAVES KAHN'S

Harry Bernard, who closed at Kahn's Union Square last Saturday night, left New York for Oklahoma to take charge of the "Honeymoon Express," in which show he will play the principal comedy. He took George Bartlett with him to work in the show. After the show is set, he will start for California to look after some business interests, at the same organizing several musical shows to play the coast time. He expects to make a trip back to New York in the Spring.

OPENS MORE STANDS

Maitfeld, the caterer, has installed a new stand at the Casino and Empire theatres, Brooklyn, which opened last Saturday night. He also has the concessions for the following theatres: Mt. Morris, New York; Empire, Albany; Orpheum and Lyceum, Paterson; Gayety, Louisville; Park, Indianapolis; Lyceum, Washington; Standard, St. Louis, and the Century, Kansas City.

"TIP TOP FOUR" CANCELS

Barney Gerard has engaged Frank Conroy, Willis Donaldson and Andy Bolan for his "Follies of the Day," to take the place of the "Tip Top Four," which cancelled its contract. Betty Stewart has also been engaged for the same show.

GOES INTO "BON TONS"

Elizabeth Barringer has been booked with the "Bon Tons," which opened in Cleveland this week, booked by Roehm and Richards.

MAE DIX RETURNING

Mae Dix, who has been in retirement the past season, will open at Kahn's Union Square next Monday, taking Mabel Howard's place.

COOPER AND WELLS LEAVE

James E. Cooper and Billy K. Wells left for the West last Wednesday to look over the Cooper shows that opened there this week. They first visited Chicago to see the "Roseland Girls" and will jump from there to Omaha to see the "Victory Belles." Wells will then leave for New York to look over the "Best Show in Town" at the Empire, Brooklyn, and Cooper will jump to Des Moines to look over the "Roseland Girls" and from there go to Washington to see "Folly Town."

AHEAD OF LEGIT SHOW

Charles "Kid" Koster is out ahead of Jos. M. Gaites' "Take It From Me" Company, playing New England territory at present. Koster was with Rube Bernstein's "Follies of Pleasure" Company on the American Circuit for the past several years and, before that, was with the Savage, Klaw and Erlanger and other big road attractions as press representative. Florence Koster is with the same show.

STORES IN COLUMBIA BLDG.

The Columbia Amusement Company is erecting a four-story building at the rear of the Columbia Theatre, to be used for dressing rooms, at present placed along the Forty-seventh Street side of the building. As soon as the rooms are completed, retail stores are to be opened along the Forty-seventh Street side of the theatre building.

COLEMAN IN LEGIT SHOW

Boston, Mass., Aug. 12.—Harry Coleman opened at the Shubert Theatre here this week in "Kissing Time" in the role of Emile. He stood out in the show. He was with James E. Cooper's "Roseland Girls" on the Columbia Circuit the past few seasons.

MINSKY ADDS TO CAST

Sue Milford, John Black and Lester Thompson have been added to the cast of the Minsky Brothers National Winter Garden. S. J. Kaufman, of the New York Globe, has been appointed press representative for the house.

WARD AND BOHLMAN TOGETHER

After five years separation, Marty Ward and Johnny Bohlman are working together in the "Girls of the U. S. A." They are also doing a specialty in the show, similar to the one they did before only with new material.

GARA ZORA CLOSSES

Gara Zora, classical dancer, closed a ten week engagement at Kahn's Union Square last Saturday night and starts at Mt. Vernon on the Keith time next Monday. She is resting this week on her farm in Jersey.

LEAVES GAYETY, PHILLY

Joe Howard has resigned as manager of the Gayety Theatre, Philadelphia. He had been connected with the house for a number of years, which has been playing stock burlesque.

ROTHBERG OPENS HOTEL

MINNEAPOLIS, Minn., Aug. 12.—Billy Rothberg opened his New Gayety Hotel here this week and is catering to theatrical folk. It is located next to the Gayety Theatre.

GOES INTO LEGITIMATE

Primrose Semon, last season one of Hurlig and Seamon's stars, is rehearsing with Lee Morrison's "Dearie" a musical comedy which will open Labor Day.

COLE DOING COMEDY

Charlie Cole has joined Lew Talbot's "Lid Lifters" in rehearsal and is doing comedy opposite Harry Lang.

SCRIBNER AFTER AGENTS ABOUT NOTICES

MUST FURNISH THEM FASTER

General Manager Sam A. Scribner, of the Columbia Amusement Company, is after managers and agents of shows on his circuit, about the right kind of press matter, photos, cuts, etc., and the time at which this advance work is to be forwarded to him.

There seemed to be considerable trouble along the line last season with managers not getting these things in time and when they did arrive much of it being unfit for use. It is said that newspapers would not use the old mimetographed press matter. Scribner thinks that a manager of a house should have plenty of time to look after the press matter, etc., so that he knows where he is at. There are some cities where newspapers are still using cuts, so managers should have them in ample time to get them to the office. If the cuts are not sent in time, the managers are authorized to have cuts made and to charge them to the shows, which means an additional expense.

Scribner has sent a circular letter to managers and agents dated August 4, as follows:

"Last season, local managers were badly handicapped by not receiving the proper advance material and, in some instances, same did not arrive until too late for use.

"Managers and agents will please see that press notices, cuts, underline, photos and programme copies are sent out at least four weeks in advance, and, if there is any delay or if the material is not in good condition, the local managers are authorized to have the necessary matter prepared and charge the expense of same to the show."

BUY COAL MINE

Sam A. Scribner, J. Herbert Mack and Rud Hynicka, of the Columbia Amusement Company, and I. H. Herk, president of the American Burlesque Company, last week closed a deal whereby they became owners of the Mahoney River, Pa., Coal Company. The purchase price was several hundred thousand dollars, it is said.

The property is located at Brookville, Jefferson County, Pa., on the Shawmut branch of the Pennsylvania Railroad.

The mine at present has an output of 400 tons a day, but under the new ownership this is to be doubled.

The officers of the new company are Sam A. Scribner, president; Rud Hynicka, vice-president; James Canning, secretary, and William Darr, treasurer.

WILL FILL IN WEEK

The week after Kansas City will be filled in, hereafter, by the shows. There are several good towns they can play after Sunday in St. Joe, including Quincy, Marshalltown, Cedar Rapids, Davenport, Rock Island, Ottawa, Waterloo and Dubuque.

READING ON AMERICAN

Reading, Pa., will go on the American Circuit, starting this week. The shows will play it Thursday after Newark and jump to Trenton for Friday and Saturday.

JOHN WILLIAMS CANCELS

Owing to illness, John Williams has been compelled to cancel his contract with Barney Gerard.

HAS NEW PRIMA DONNA

Violet Buckley has replaced Lucia Arnold as prima donna of "The Kewpie Dolls."

"HIP, HIP, HOORAY," GEO. BELFRAGE SHOW OPENS COLUMBIA

The Columbia Theatre, with a new coat of paint and an airy atmosphere, opened its season with George Belfrage's "Hip, Hip, Hooray" Monday afternoon. The weather rather affected the attendance, as there was no more than half a house seated when the curtain went up.

Belfrage has spent considerable money on his production and costumes, and they both look it. He has seen to it that his offering has been artistically staged and he also has a fine cast of principals. His chorus has been well selected and is composed of pretty girls who seem not afraid to work. They sing and dance gayly in the numbers, which were staged by one who knows how.

The book is called "Pictures and Planes" and is in two acts of twelve scenes. Nine of these are in the last act.

A motion picture story runs through the piece with a few bits woven in here and there.

The principal comedy rests with Ben Pierce and George F. Hayes, with Doc Dorman getting an opportunity every now and then.

Pierce is doing "Dutch" and, if anything, is working faster than when we saw him last. He is a hard and earnest worker and does all he can to get laughs. Hayes, in his well-known "rube" character, is entertaining. He, too, works as fast as this character will allow.

"Doc" Dorman did an eccentric role in the first part and black face in the burlesque. He didn't have very much to do, but handled himself well.

Pat Kearney made a good impression as a light comedian and straight. He is one of those fellows they need with a show to top it off. He knows the art of "feeding" for laughs and uses it. His wardrobe is neat and immaculate.

Jack Meyers, besides doing a juvenile part, did several characters acceptably, appearing well in a number of scenes.

Helen McClain, a prima donna of class, although suffering from a slight hoarseness, rendered her numbers better than at any time in the past at this house. Her voice is much stronger and has more tone. She registered a success Monday. Her costumes were captivating to the eye and she is lovely to look at.

Kitty Warren, a real dancing, dashing soubrette, jumped right into favor on her first entrance.

This is the first time Miss Warren has appeared at this house with a show. We last saw her at Kahn's house, down on Fourteenth street, and we might predict that she will be the talk of the circuit this season. She has a wonderful personality, can dance, put a number over, knows how to talk and bubbles over with pep. She offered a very pretty wardrobe of many changes.

Vivian Sheftall is the ingenu. She is new to us and has a real nice way of working. She puts her numbers over well and reads lines carefully. We like her work.

Hayes specialty went over well when he sang "One Horse Town" and finished with a dance.

"The wedding" scene was nicely staged and deserved the applause it received. The comedy was worked by Hayes, a union man who married Dorman and Miss Warren.

Meyers and Sheftall offered a singing specialty in one that was well received.

In the motion picture studio, Miss McClain did a Theda Bara well, Kitty Warren a Mary Pickford, with blonde curls, creditably; Dorman, a Charlie Chaplin, and Meyers a William S. Hart. Pierce burlesqued the two girls in an amusing manner.

Kearney did a William Jennings Bryan well.

The airplane bit in one, by Hayes and Kearney, was funny; and the airplane in the clouds, with Hayes in the next scene, was a dandy and effective piece of mechanical business.

Miss McClain scored in her specialty in one, in which she offered two numbers very successfully.

The "Hip, Hip Hooray" will whip into a corking good comedy show in a very short time, as it will be no time before it is set. The material is good, but the show drags in a few places at present. The costumes of the principals and chorus are pretty and the production great.

SID.

ADDED TO "JOY BELLS"

In addition to the roster of Al Reeves' "Joy Belles" recently announced are Valeska and the Ten Noy Brothers, a colored jazz band.

WATSON BUYS NEW HOME

Billy Watson, owner of the Orpheum and Lyceum theatres, Paterson, and the "Parisian Whirl" on the Columbia Circuit, purchased a new home at Belmar-by-the-Sea, last week.

Burlesque News Continued on Page 30

CLIPPER

Founded in 1853 by Frank Queen
Published by the

CLIPPER CORPORATION
Orland W. Vaughan... President and Secretary
Frederick C. Muller... Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118
WALTER VAUGHAN, EDITOR
PAUL C. SWINHART, MANAGING EDITOR

NEW YORK, AUGUST 18, 1920

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg.
Phone Majestic 8026
HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

JAMES O'NEIL

There is something about the passing of James O'Neil that touches the heart. For he was the type of popular actor beloved by audiences. His excessive dramatic emotionalism always left an indelible impression on the minds and hearts of those who witnessed his performances.

O'Neil's histrionic methods were derived from the school of Edwin Forrest, Adelaide Neilson, Edwin Booth and John Ellsler's Cleveland company. His marked dramatic talent was his own. Of that there can be no question, for he loved the stage as none but one born to it can.

His span of life was seventy-three years. During that time he played many parts, chief among which were Icilus, in Knowles's tragedy of "Virginius"; Jesus Christ in Salmi Morse's "Passion Play"; Jean Renaud in "A Celebrated Case"; D'Artagnan in "The Three Musketeers"; Mark Antony in "Julius Caesar"; Pierre in "The Two Orphans," and the title role in "The Count of Monte Cristo"—his *instinct*.

Always the tragedian come to thrill his audience was James O'Neil. A handsome figure of a man; flesh and bone and sinew, with features that were chiseled. A sonorous voice that you would expect to hear from a man of his physique, with a grace of movement that seemed to mark him as the distinctive being that he was.

Whether James O'Neil was a great actor or not will perhaps be best answered by posterity. To the multitudes that went to see him perform in "The Count of Monte Cristo," he was undoubtedly a great actor. To the more critical, perhaps, he appeared a distinctive player of certain roles. But, in the main, he was a great dramatic personality, a lovable player that gripped his audience and made them feel that he was always giving the best that was in him.

O'Neil bore many of the finest traditions of his profession and lived a useful life. And his passing will be mourned by countless thousands, many of whom, especially the theatrical profession in general, will always think of him as one of the brilliant exponents of that school of acting which flourished two generations ago. He may even be said to have been the last of that school.

TWENTY-FIVE YEARS AGO

"Kismet," a comic opera by Gus Kerker, was produced at the Tremont, Boston, with Lizzie MacNichol, Harry Davenport, Au-

brey Bonicault, Jeanette H. Henry and Richard F. Carroll in the cast.

"Dorothy" was presented at the Standard, New York.

Max S. Witt was musical director for "The Dazzler" Company.

La Petite Adelaide, Hodges and Launchmere, and O'Neill and Sutherland were with the "Merry World" at the Casino, New York.

Estrella Sylvia, dancer, died at Madrid, Spain.

Harry Von Tilzer and Geo. Sidney played at Keith's New Boston Theatre.

Zelma Rawlston was at the Madison Square Garden Roof.

"Put Me Off at Buffalo" was published by M. Witmark and Sons.

RIGHTS TO CARTOONS

Editor NEW YORK CLIPPER:

Dear Sir: For the enlightenment of certain stage cartoonists it might be well to shed a little light on the history of several ideas for cartoons now being used before the public.

To begin with, there are two or three chalk manipulators who seem to have the idea that each should have the exclusive right to draw an Indian head on the stage. Just why they should claim this right is hard to understand when the Indian has been drawn before the public as far back as I can remember. The first one I saw do it was "Richards" (formerly cartoonist for the CLIPPER) at the San Francisco Orpheum, about twenty-five years ago, and it has been done by many others since then.

I have been criticised for sketching people in the audience, because so-and-so does it in his act. The first time I did any audience sketching was at an Elks' show in the old Elks' club rooms on Columbus Circle in 1904, where the late Tony Pastor saw me and engaged me to play his Fourteenth Street Theatre, where I was billed as "The Boy Cartoonist." I have been doing it off and on ever since but I was by no means the first to do it.

Now for some other ideas. The one of drawing a soldier and dog going through a door in three lines, now being done by two cartoonists, was seen by me for the first time at Hammerstein's about fifteen years ago, and the performer at that time, I believe, was Chalk Saunders. He also drew the rear view of a scrub woman.

The idea of cartooning a public character who is "in Dutch" with the public, and drawing a few bars in front of him to represent him in prison, was first done, if my memory serves me right, by "Tad," when he was on the San Francisco Bulletin, when Carrie Nation was active.

The late Homer Davenport, while on one of his lecture tours, used the same idea with Tweed, of Tammany fame, as his subject.

I also used the idea several years ago when Jack Johnson got tangled up with the law and while I was sporting cartoonist of the San Francisco Call, at the same time playing the old S. and C. house in San Francisco.

It was also done during the late war by two crayon artists, who pictured the ex-kaiser behind prison bars. Now it is being done by a cartoonist who claims it as his own idea. If so, he must have originated it while still an infant.

In my present act I am using several cartoons that I have originated myself, which are fully protected by copyright.

Hoping you can find space in your valuable paper for the above and that it will set at rest any cartoonist's idea that he has exclusive right to use such cartoons, I beg to remain, yours truly,

CHET WILSON.
Cartoonist.

Aug. 5, 1920.

Answers to Queries

C. R. A.—Henry W. Savage produced "Pom Pom." Mizzi Hajos sang the title role.

C. V. Y.—Madge Kennedy appeared in a number of plays before going into pictures. She was a big hit in "Fair and Warmer."

O. R. D.—Cyril Keightley is an Australian.

C. E. R.—Charles L. Davis was the original "Alvin Joslin."

V. R.—New York's big blizzard was on March 11 and 12, 1888.

K. A.—Harry Jolson is a brother of Al Jolson. He is a vaudeville performer.

C. E. E.—Walter Scanlon, the Irish tenor, was christened Walter Van Brunt.

R. O.—Eleanor Painter, the soprano, with "Florodora," is the wife of Louis Graveure.

V. R.—Victor Nessler was an Alsatian. His best known work is the opera "The Trumpeter."

R. A. V.—Vaudeville salaries vary greatly, ranging on the big time from \$125 to \$2,500 weekly.

V. E. R.—Louis K. Anspacher wrote "The Unchastened Woman." Emily Stevens was featured in the play.

V. S. A.—Frank "Slivers" Oakley, the clown, is dead. He committed suicide in New York on March 8th, 1916.

C. V. Y.—Harry M. Morse was the interlocutor of the Johnson and Slavin Minstrels at the time you mention.

V. U. T.—Lenore Ulrich played the title role in the "Heart of Wetona." The play was originally called "Oklahoma."

R. T. Y.—The fight between Jack Dempsey and George La Blanche took place in New York on March 14, 1886, and was won by Dempsey.

V. R. T.—Arthur Cummings, of Brooklyn, is the accredited discoverer of curve pitching and used that deceptive delivery as far back as 1870.

Y. T. A.—Joe Hart was born in Boston in 1861. He was for years a stage partner of the late Fred Hallen. The Hart you have in mind is Tony Hart.

R. Y. T.—The P. T. Barnum Circus was organized in 1870. W. C. Coup, a practical circus showman, interested Barnum, who put up the money and the show started.

C. R.—Dunlap's "History of the American Theatre" was published in 1832. Write Brentano, Fifth Avenue and Twenty-seventh Street, New York. They may have a copy.

A. R.—The Zancigs mind reading act was performed by Julius Zancig and his wife, Agnes. It was admittedly the best offering of the kind on the stage. Mrs. Zancig is dead.

C. T.—Many baseball players have been on the stage. Capt. Anson played a part in a piece many years before Mike Donlin was ever heard of. Mike (King) Kelly had a role in "A Rag Baby" in the late eighties.

M. R. T.—Bobby Newcomb's real name was Robert Hughes. He was an Englishman and came to this country when a boy. He was one of the pioneers of the "neat song and dance" and was also a songwriter of much ability.

V. S. Y.—Albert Whelan is supposed to be the originator of the style of vaudeville act in which the actor comes on in street clothes, does his act and, at the finish, dons his clothes and leaves. There is no way in which it can legally be protected. Anyone can do it.

B. T. A.—"Irene," now playing at the Vanderbilt Theatre, New York, is a musical comedy. The book is by James Montgomery, who originally wrote it as a play under the name of "Irene O'Dare." It bears no similarity to the Charles Clifford "Irene," produced many years ago by S. Miller Kent.

Rialto Rattles

UNCONSCIOUS

The state of being when they tell you the salary.

SUBCONSCIOUS

The feeling that you will get a route for next season.

WE

Wonder if Stein has any financial interest in "The Girl With The Carmine Lips!"

A SMALL AUDIENCE

The advertisement of the Broadhurst Theatre reads, matinees Thursday and Saturday, "Come Seven."

ASTRO AND GASTRO

Managers are not always good astronomers, despite their association with heavenly bodies, commonly known as "stars."

FROM A DIFFERENT ANGLE

Will Morrissey is quite a producer; so is Elizabeth Brice. It has been reported that she produces for Morrissey's productions.

A PIECE OF BUSINESS

There is at least a temporary eclipse in the National Playhouse Association, for "the Lamp went out."

N. V. A. HUMOR

A crowd of billiard playing actors were seated at the club when a member entered and asked for a three cushion expert and Jack Rose.

SHE KNOWS

London is a "grate" city. If you don't believe it ask Laurette Taylor. They had Hartley Manners enough to let her go on with the play.

HUMAN CALENDARS

You can always tell Mondays and Thursdays in the Times Square district by looking to see whether the actors are carrying suit-cases or not.

FRANK ENOUGH FOR ANYONE

The return of the star in "Lightnin'" to the Gayety Theatre, by the management, might be referred to as "bringin' home the Bacon."

WHO WANTS TO KNOW?

Where are the old sidewalk conversationalists who used to hit each other in the face with a newspaper, one remarking, "Why don't you use the World, it's heavier?"

SOME ACTORS ARE FUNNY

A vaudeville actor of quite some prominence now playing in the middle west carries an advertising card in a local theatrical weekly. As his permanent address he gives a well known theatrical club. Inquiry at the club mentioned revealed the information that he is not even a member.

DIRECTLY DESCRIPTIVE

Titles for the coming season are indicative of an attempt to tempt the risibilities of audiences, to say the least. With "Enter Madame," "The Devil's Paw Key," "Opportunity," "Tickle Me," "Scratch My Back," "Tickle Toes," "Seeing Things," "Good Times," "Scandal," "Spanish Love" and "What Happened to Jones," we should be well entertained.

IF AT FIRST YOU DON'T SUCCEED—

Try to get a seat in a Bronx express.
Try to get near one atop a Fifth Ave. bus.

Try to get your nickel back from a pay phone.

Try to get next week.

Try to get a waiter in the automat.

Try to see John McGraw.

Try to get a drink at the Lambs' Club.

Try to get into pictures.

MELODY LANE

MUSIC BUSINESS RETURNING TO NORMAL CONDITIONS

Song Buying Public Returning to Stores and Indications for a Return to Former Prosperity Seen Everywhere. Few Ten Cent Songs Issued

In spite of the fact that during the past year the retail price of song hits has jumped from ten cents to thirty cents per copy, that the music publishing business has undergone a complete reconstruction during which it has suffered a sales slump never before witnessed, the music men without exception are experiencing a return to the former prosperity of the industry and from all indications the coming year is to be one of the best in the entire history of the business.

It is doubtful if there will for years be the great distribution of songs that prevailed before and during the war, for the spending spree of the public seems about over and the price of music is now an item. The jump from ten cents to thirty in the price of a song hit was a great one, yet the publisher seems to have successfully made it. In so doing those that specialize in the thirty cent numbers have automatically cut themselves off from a large amount of sales which they previously had with the ten cent stores, but the added price and the smaller printing and handling cost seem to have made up this deficiency.

While there are a few of the ten cent numbers out the big houses in the main are limiting them to the smallest possible

number and at least four of the big firms have not issued a number of this type in months and state that they do not intend to bother with this type of song at any time in the near future, or at least until production costs materially decrease.

In the meantime the ten cent stores are short of hits and will if the publishers persist in following out their policy to bar the cheap numbers, continue to be so, which will result in the loss of much money all around, for it is an undisputed fact that the amount of money distributed by the ten cent syndicate stores was during the era of big music prosperity little short of phenomenal.

A slight readjustment of price on the part of the stores would solve the matter quickly. It is a well known fact that the price of everything has increased. Even the ten cent stores have advanced prices by splitting up their merchandise into smaller packages, dividing up pairs, etc., and the increase of the price of popular music to fifteen cents per sheet should be easy. With that accomplished, the retailers' and publishers' troubles would practically be over. The publisher could get a fair profit on his music, the retailer make more than at present and the big song distribution of the past restored.

COMBINE STORY OUT AGAIN

The big music combine story is again going the rounds and while there is as usual little foundation to the tale, it makes, especially in the dull season, an interesting topic of conversation.

A combination of the majority of the big publishers, turning out hits every day in the week, marketed at a good price and with the professional and branch office overhead reduced to a minimum is a Utopian dream that all publishers indulge in at one time or another, generally when business is bad. With the opening of the season and business back to normal, the combination story goes into the discard with great regularity. In discussing the matter one of the big publishers hit it for a homer by remarking, "It's a great idea. I'd like to see it go through. I wouldn't be in it, but I'll bet I'd get rich the first year it was running."

TAMS TO BUILD

A. W. Tams, the costumer, is to erect a six-story store and loft building at Nos. 318-320 West Forty-fifth Street, at a cost of \$100,000. Plans were filed last Friday by J. E. Nitchie, as architect. The plot is 44 x 100.

BERLIN DOUBLE SONG SCORES

"After You Get What You Want You Don't Want It," a new double number issued by the Irving Berlin, Inc., house, is scoring a big hit with a number of the leading vaudeville singers.

FARRELL PLACES NEW "BLUES"

W. Earhman Farrell, the Nashville songwriter, has placed a new number with the Kendis & Brockman Co. called "Jealous Blues." It will be released early next month.

MRS. BEN BORNSTEIN ILL

Mrs. Ben Bornstein, wife of the Harry Von Tilzre Co. manager, is confined to her home with a severe attack of typhoid fever.

WITMARK PLACES SHOWS

Jay Witmark, of the firm of M. Witmark & Sons, is back at his desk after a flying trip to London which was made partly for business and partly in the nature of a vacation.

While abroad he completed negotiations for the London production of two successful American musical plays, "The Rainbow Girl" and "Take It From Me."

Ernest R. Ball's ballad hit, "Let the Rest of the World Go By," said Mr. Witmark, is already a hit in England and its success has already surpassed that of "The Long, Long Trail."

KEIT OUT TO PLACE A SONG

Jerome Keit, of the Remick house is spending the week ends at the Hotel Monterey, Asbury Park where his wife and young son Jerome Keit, Jr., are living during the summer months. Directly across the hall from the Keit apartments in the big hotel Enrico Caruso, the tenor, has his suite.

Keit happened to mention it in the course of conversation at the office last Saturday and as he was leaving for the beach train, Artie Mehlinger stopped him and handing him a bunch of the Remick professional copies said "That Caruso guy is a bird of a singer and it'll be a great idea to show him a bunch of our new stuff. I'll bet you can get him to put one of the new songs on."

Keit, speechless took the copies. He has not as yet made a report as to his success in getting the tenor to put one on.

KORTLANDER SONG READY

"Like We Used to Be," a new song by Max Kortlander, has just been released by Chas. K. Harris. It is in the repertoire of many vaudeville singers and will also be heard on the various mechanical reproducing devices.

BERLIN SAILS AUG. 28TH

Irving Berlin, who for the past month has been in England, sails for home on August 28.

ENGLISH CRITIC ON "JAZZ"

An English music critic writing recently in a London newspaper on the subject of "Jazz," says that jazz music is for the most part fully as bad as it is painted. Going rather deeply in the subject he makes a distinction worthy of consideration.

"Jazz in its original form," he wrote, "is an outgrowth of the negro love for syncopation. It is perfectly natural and unaffected. It is not characterized by vulgarity and bizarreness. Jazz has in itself an element of comedy. The players get as much if not more real fun out of it than does the auditor. The New York World in a recent issue took the jazz matter up and regarding it said editorially: 'But this spontaneous musical humor loses its charm when the white man steps in with artificial and premeditated syncopations. The fun of jazz loses its humor when it becomes stereotyped and is written in the score. Jazz should be natural or it should not be at all. Jazz by negroes is music. Jazz by white men is an annoyance. The black and white do not mix well. When white men write or perform black music we get mulatto music, with the sins of both the white and black music, and without the virtues of either.'"

SHOW STARTS BIG HIT

The music box number from the show "What's in a Name?" received such an impetus along the road to popularity when that production was playing in New York that it is now one of the big selling hits in the Leo Feist, Inc., catalogue.

It is called "A Young Man's Fancy," is best known as the music box number.

GILBERT LEASES OFFICES

Wolfe Gilbert, who recently formed a new music publishing company, has leased one of the George Friedman floors at No. 165 West 47th Street and as soon as alterations are completed will take possession. In addition to occupying the entire third floor of the building Mr. Gilbert will also have two rooms on the top floor.

BITTER RETURNS TO CHICAGO

Maurice Ritter, manager of the Chicago office of Irving Berlin, Inc., and who for the past two months has been in New York, returned to Chicago on Monday of this week. With him was Ray Walker, of the New York professional staff, who will in future be connected with the Chicago office of the Berlin house.

VON TILZER STARTS HIT

In the new Irish ballad "That Old Irish Mother of Mine," Harry Von Tilzer has a number well started on the road to success. The song is being taken up by scores of singers and its sales, considering the time of the year, are remarkably good.

TRIANGLE SONG IN SHOW

"Read 'Em and Weep," a new comedy number recently issued by the Triangle Music Publishing Company, has been placed in the Broadhurst show "Come Seven." The song is a big hit in the clever black-face comedy.

RICE WRITES MUSICAL PLAY

Lt. Gitz-Rice is writing the score of a new musical play called "The Girl in The Private Room." Edward Clark has written the book of the piece which will be produced early this season by the Shuberts.

JACK SMITH WITH REMICK

Jack Smith, formerly a vaudeville pianist, has joined the professional staff of Jerome H. Remick & Co.

KENDIS IN ATLANTIC CITY

James Kendis of the Kendis & Brockman Music Co., is spending a week's vacation at Atlantic City.

GOV'T ACTION TO BE TRIED SOON

The complaint filed in the United States District Court against the Consolidated Music Corporation, Irving Berlin, Inc., Leo Feist, Inc., T. B. Harms & Francis, Day & Hunter, Inc., Shapiro, Bernstein & Co., Inc., and M. Witmark & Sons, under the Sherman anti-trust law alleging a combination in restraint of trade in connection with the disposition of word roll rights and the fixing of prices at which the word rolls were to be sold to the public, continues to be the principal topic of conversation among music men. The notice of the filing of the suit came as a great surprise to publishers in view of the fact that in so far as could be learned the Consolidated Music Corporation had not executed any contract with the word roll manufacturers and also had a number of months ago turned back to the various publishers the word roll rights which the Consolidated Company had at some previous date acquired.

A piano trade paper in a recent issue printed a story to the effect that little importance is attached to the matter by Washington Department of Justice officials and that they are not in possession of any of the details of the charges. This view is not shared by Special Prosecutor Henry Guyler, who drew the complaint in the case. Mr. Guyler in discussing the case with a representative of the CLIPPER, while refusing to go into the merits of the case for publication, stated that his department had in hand the evidence upon which the action was based and that it would at an early date be brought to trial. He could give no approximate time at which the trial would be held due to the fact that various motions might be brought which would delay the bringing of the action to trial, but that the filing of the complaint in this as in all federal actions in connection with the Sherman anti-trust law meant that the case would be tried at the earliest possible time. He intimated that some startling facts would be revealed when the case reaches trial.

H. Gilbert Montague, attorney for a number of the music roll manufacturers, who positively stated that no roll man had in any way been instrumental in the bringing of the suit, was equally reticent in discussing the case. "The Attorney General," he said, "is at the head of the Department of Justice and all matters in connection with the filing of a suit under the Sherman anti-trust law come directly under his jurisdiction. The Department of Justice, therefore, was in possession of all the evidence in the case before the decision to bring the suit was made."

COPYRIGHTING IN CUBA

The Music Publishers' Protective Association is copywriting in Cuba the various publications of its members. It is supposed to cost but a dollar to obtain the Island's protection for an American song number, but in reality it costs \$8.50 before all the legal formalities have been complied with.

There is, however, quite a sale for a song hit in Cuba and about 40,000 copies of a success can be distributed by the copyright owner provided the number is not freely pirated.

The music pirate, the man who without right or consent takes a song and reprints and sells it as his own property, is found in numbers on the island and not only has been operating in Cuba but sending his copies over to Florida as well.

To prevent the operations of this type of music publisher the protective association has taken over the Cuban copyright matter and will prosecute any infringements.

SAM SMITH WITH THE BDWY.

Sam Smith, who for the past two years has been with Jos. W. Stern & Co., has joined the professional staff of the Broadway Music Corporation.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 31)

Reine Davies has gone to London.

Nat Burnes has joined the Horne Stock Company.

Pearl Regay is rehearsing a new act with a Jazz Band.

Sally Mc. Cree opens with "The Little Whopper" shortly.

Dorothy Mortimer has been engaged for a role in "Mystery."

Abner Silver is spending a week's vacation in the Adirondacks.

Vera Myers has been engaged by Hugo Riesenfeld to sing at the Rivoli.

Edna Marshall has joined the Horne Stock Company at Youngstown.

Doris Perry and Daisy Lloyd will be seen in a new double act shortly.

Paul McAllister has been engaged for "Mystery," by Edward Delaney Dunn.

Walter De Leon, formerly of De Leon and Davies, has retired from the stage.

Belle Irwin, formerly with Johnny Ford, is doing an act with Ben Meroff.

Frank and Milt Britton open their Orpheum tour August 23rd, at Kansas City.

Sylvia Clark has been added to the cast of "The Greenwich Village Follies of 1920."

Beatrice Morgan Company, with John Connery, opens at Providence, September 13.

Jack Hanley has been signed by Dillingham for Fred Stone's new show, "Tip Top."

Fred Kalgren, formerly with "Gypsy Love," is now with the Wistaria Productions.

Malcolm Williams has been engaged by the Selwyns for their "The Love Woman" show.

Frank Fay and Harry Langdon have been engaged for the cast of "Jim Jam Jems."

Melanie Verbouwens and Thomas Dowd, both of The Capitol, are to be married in October.

Jim and Irene Marlin have been routed for 40 weeks over the Pan and affiliated circuits.

William H. Pringle has been engaged by Comstock and Gest for a role in "Wild Cherry."

Edna Dreon is breaking in a new single, written by Howard Green and Milton Hockey.

Luba Meroff, formerly of Luba Meroff and Company, has purchased the Forrest Hill Theatre at Newark and retired from the stage.

Will Ward arrived in town last week from the West where he has been for some time.

Race and Edge have been signed for forty weeks of Loew time by Charles Fitzpatrick.

Harold Whalen has been signed by Irving Rosen to replace Billy Adams in the "Song Shop."

Harry Cowley is now playing the "King" and "Ballyhoo Bill" in the "Ed. Wynn Carnival."

Elaine Gordon, who has been doing a single, will do a double next season with a male partner.

Mona Celeste has been engaged to be the ingenue in "The Greenwich Village Follies of 1920."

Eddie Wakefield has been signed for the W. H. Powers's part in Joe Weber's "Little Blue Devil."

Lillian Berse has been engaged by Gus Edwards for the prima donna role in his "Revue of 1920."

George Nash, with his wife and small son, arrived on the Lapland last Saturday from London.

Mitzi will appear in "Lady Billy" this season, a musical comedy by Zelda Sears and Harold Levey.

Ben Jackson has returned to the Audubon after a vacation and resumed his duties as manager.

Keith and Dutton are breaking in their new act, "The Two Salesmen," on the Keith family time.

Rena Parker has been engaged by Stewart and Morrison for the title role in "Betty Be Good."

Enola Brownell has closed with "The Song Shop" and will play in musical comedy next season.

Lopez and Lopez have returned from their trip of four weeks through Maine, playing Keith time.

Lola Chalfonte has returned from Philadelphia, where she was called by the illness of her mother.

Joe Barton and Mort Fox have been given a Keith eastern routing, starting August 16th at Montreal.

Evelyn Payton is rehearsing a new act with Charles Andrews and will open shortly around New York.

Blanche Franklyn, the song writer, will do a new act with Maida Firmin, lately with the Elizabeth Solti act.

Natalie Kingston and Hazel Washburn are both to appear in George Le Maire's "Broadway Brevities of 1920."

George Marion will be in the cast of "The Toreador," in which Leo Carrillo will be starred by the Selwyns.

Meyer Krautblatt is directing the orchestra at the Royal during the absence of Nat Kameran on his vacation.

Lillian Mitchell has been engaged to appear in La Sylphe's Spider ballet in George White's "Scandals of 1920."

William Gaxton and Company left for Chicago last week to fill a year's route over the western affiliated circuits.

John Liddy has left for a couple of weeks' vacation. Wm. Stewart is taking care of the office during his absence.

Barry Melton has been added to the cast of "The Royal Vagabond" road company, to play the part of the Queen.

Harry Burke, assistant manager of the Star Theatre, New York, will be married on August 21 to Margaret Vosburgh.

Bobbie Decker and Babe Powers are stopping at the Hotel La Strain in Chicago, for the remainder of the Summer.

Rance Gray is doing the publicity work and managing for Colonel Horne and his company of stock players at Youngstown.

Tommy Gordon will do a new act with Billy Billiken, of Wm. Rock's "Silks and Satins," under the direction of Max Hart.

Russell and Lillian have been placed with the "Liberty Belles" by Pauline Cook and opened in Omaha, August 23rd.

Marie Lawlor opens in a new act written by Harry Walker, with music by Vincent Valentini, at Syracuse, Sept. 4th.

Charles D. Harte will open with an act with four girls in Canada next week and returns to New York, September 4th.

Wenn Miller and Grace Howard have been booked by Cordelia Tilden, with Walter Brooks' act, "Molly and Her Pals."

Juggling De Lisle will resume the playing of vaudeville August 23rd after an enforced lay off due to water on the knee.

Dorothy Jackson, Isabella Holland and Joe Kiernan, have joined the cast of "Cinderella on Broadway" at the Wintergarden.

Ida Irene Ackerman, treasurer of Teller's Shubert Theatre, Brooklyn, lost her mother, Mrs. Mary G. Ackerman, on August 1.

Walter Kennedy, leading numbers in the Strand Revue, is going to rejoin Harry Shea, with whom he was formerly associated.

Clarence Nordstrom is to take the place of Charles King in the cast of the act "Love Letters," in which the latter has been starring.

Swift and Kelly, with their act "Gum Drops," have been given a route of forty-five weeks over the Keith time, by Thos. J. Fitzpatrick.

Josephine Defry has signed with Comstock and Gest for the coming season to play "Nedina" in "The Wanderer," opening August 30.

Herschel Weiss, through Cordelia Tilden, has been placed with the Manhattan Players at Hershey Park, as general business man.

Edward Keenan, last seen with Ernest Truax in "Don't Be Afraid," has been signed by A. H. Woods for a new production in New York.

Bobby Bernard, formerly with Friedlander's suffragette revue, opens shortly in "All Aboard," the name of which will probably be changed.

Robert Ames has been engaged to play opposite Mary Nash in "Nothing Doing," a new farce comedy to be produced by Mrs. Henry B. Harris.

Betty Brown has been added to the cast of the Horne Stock Company, which will continue playing at Idora Park, Youngstown, till Labor Day.

Jack Goldberg and Walter Plimmer have joined partnership for the production of girl acts, the leasing of theatres and routing of road shows.

Adele Sturtevant, who has been in Philadelphia for several months, has returned to New York to arrange some bookings for next season.

J. Walter Davidson has returned from ten months in Chicago and is now back again at his old job as musical director at the Eighty-first Street Theatre.

Roy Whorrell and Emma Clark, both members of Gay's Big City Fun Show, playing a stock engagement at Peoria, Ill., were married there on August 5.

Warren Munsell, manager of the Alhambra, New York, has returned from his two weeks' vacation in Portland and resumed his duties at the theatre.

Mat. White has joined Al Ylis, of the Ylis Brothers, and the two will be seen in a new act which opens on the Keith time around New York, Labor Day.

John Conrad, president of the Conrad Music Company of St. Louis, who has been spending a couple of weeks in New York, leaves for the coast this week.

Jennie Valiere, Bertha Gersten and Mr. and Mrs. Germaine will be seen in support of Maurice Schwartz in "Golden Chains" at the Irving Place Theatre on Aug. 26.

Gail Kane, now appearing in "Come Seven," at the Broadhurst Theatre, was married three weeks ago, at Saratoga, to Henry Iden Ottman, it became known last week.

Joseph Shilcrou, who arrived with his father from Europe last week, is to be starred by Max Wilner and Sigmund Romberg in a new play some time in October.

Bert Rule, formerly of Brennan and Rule, is now doing an act with John O'Brien, formerly of Myers, Burns and O'Brien. They will break in on the Moss time.

Fred Hall has been added to the cast of "Pitter Patter," which William B. Friedlander will present at Long Branch August 23, prior to a New York engagement.

Harold Murray, who was with Frank Tinney's show "Tickle Me" for a short time at Atlantic City, has closed and started rehearsals with Arthur Hammerstein's "Always You."

Dorothy Jardon, accompanied by the Police Band, will render the National Anthem and several other selections at the Police Field Days at Grovesend Race-track on August 21.

Frances White has left the Greenwich Village Follies, still running in Chicago, and is now in New York to go into rehearsal for Arthur Hammerstein's "Jimmie," to open here on Sept. 20.

Lyn Fontaine, the English actress, arrived on the Lapland last week, preparatory to beginning rehearsals in a new play which George C. Tyler is having written for her for the early autumn.

Ruth Shepley is recovering rapidly from a recent illness and is expected to leave the Roosevelt Hospital this week, after which "Wild Cherry," in which she has the leading role, will go into rehearsal.

Rosseau Voorheis, George Williams, Alane Kelly, Edna Heinmann, Josephine Williams, Edward Watton, Thomas Larsen and George Fredericks, have been engaged for the cast of "Immodest Violet."

Alex Kaiser, for many years manager of the Sullivan-Considine Theatre at Sacramento, has been appointed amusement director of the California State Fair, which opens in that city on September 4.

Jeanette Child, Creole Fashion Plate Jim and Mariam Harkins, and Jack Wyatt and his Scotch Lads and Lassies, appeared at the Letterman Hospital, San Francisco, last week to entertain disabled soldiers.

Nedda Harrigan, daughter of the late Edward Harrigan, was married to Walter Connolly at Schroon Lake, in the Adirondacks, last Friday morning. William Harrigan, brother of the bride, was best man.

Mollie Serrett, a Russian dancer, was seriously hurt last week when she was struck by a sightseeing bus. She is in Bellevue Hospital, where physicians say it may be necessary to amputate her right arm.

Frank Gelber, having just been married to Frances Zanders, has received from the Selwyns the promise that he shall be made treasurer of either the Times Sq. or the Apollo, when these two houses open in the Fall.

(Continued on page 31)



HIT

**HERE'S LOOKING
AT YOU**

HONOLULU EYES

**DREAMY-SOULFUL WALTZ SONG
WITH A UNIQUE AND
ORIGINAL RHYTHM**

WORDS BY HOWARD JOHNSON MUSIC BY VIOLINSKY

A, KID IDEA

I'M IN

WHEN

MY MOTHER'S

A BALLAD OF UNUSUAL

By HOWARD JOHNSON, COMPOSER

**YOU'N'T
GOING
WITH
FEIS**

TORONTO
193 Yonge Street

NEW YORK
711 Seventh Ave.

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**PARADISE
HEAVEN
IN
HIS ARMS**

**US HEART INTEREST
GESS and MILTON AGER**

**DON'T
DING
ITNY
ISING**

SONGS

A CRYING BLUES, ANOTHER

"GEE, I WISH THAT I HAD A GIRL"

SWEETHEART BLUES

**DOUBLE VERSIONS AND SPECIAL MA-
TERIAL, THE "YOU CAN'T GO WRONG KIND"
GREAT FOR EITHER MAN OR WOMAN**

By AL. WILSON and IRVING BIBO

**ST, Inc.
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Dear Pal Pass this along
 When the Harvest Moon is Shining I want you
 to see That Old Irish Mother of Mine and tell her
 that I've got the A.B.C.D. Blues and I want to go
 to the land Where the Sweet Daddies Grow where I'll
 be happy when My Baby Smiles At Me
 Your old Pal
 Harry Von Tilzer
 222 W. 46th St. New York City

JUST COMPLETED 70 WEEKS B. F. KEITH EASTERN TIME

FRANK
&
MILT

BRITTON

"THE TWO
JAZZ
BEAUX"

BOOKED SOLID 1920-21 ORPHEUM AND KEITH CIRCUIT

DIRECTION THOS. S. FITZPATRICK

1920
Aug. 23—Kansas City
" 30—Sioux City
Sept. 6—St. Paul
" 13—Minneapolis
" 20—Duluth
" 27—Winnipeg
Oct. 4—Calgary-Vict.
" 11—Vancouver
" 18—Seattle
" 25—Portland

1920
Nov. 1—Frisco
" 8—Oakland
" 15—Sacram-Fresno
" 22—Los Angeles
" 29—Salt Lake
Dec. 6—Denver
" 13—Lincoln
" 20—Omaha
" 27—Des Moines

1921
Jan. 3—Chicago
" 10—Grand Rapids
" 17—Detroit
" 24—Rochester
" 31—Buffalo
Feb. 7—Toronto
" 14—Montreal
" 21—Ottawa
" 28—Hamilton
Mar. 7—Youngstown

1921
Mar. 14—Akron
" 21—Toledo
" 28—Columbus
April 4—Cincinnati
" 11—Louisville
" 18—Indianapolis
" 25—Dayton
May 2—Cleveland
" 9—Pittsburgh
" 16—Colonial, N. Y.

1921
May 23—Lowell
" 30—Portland
June 6—Alhambra, N. Y.
" 13—Eighty-first, N. Y.
" 20—Philadelphia
" 27—Washington

Other New York and Beach
houses to follow.

A DOUBLE HEADER IN NEW YORK

LAST WEEK
(AUG. 9)

B. F. KEITH'S 81st STREET and B. F. KEITH'S COLONIAL

AT THE
SAME TIME

AND DECLARED THE WINNER AT BOTH ENGAGEMENTS—A HOME RUN EACH TIME

JUST ONE HIT AFTER THE OTHER

MILLER AND LYLES

In Their New Act, "FORTY BELOW"

A LEGITIMATE LAUGH PRODUCER

Direction, HARRY WEBER

B. F. KEITH'S ORPHEUM, BROOKLYN, THIS WEEK (Aug. 16)

KEITH'S PHILA., NEXT WEEK (Aug. 23)

"BOOTS"

"CARNEY"

MARSHALL AND CONNER

COLORED ENTERTAINERS

IN A CYCLE OF EXCLUSIVE SONGS, DANCES AND PIANO-LOGUE

Direction—CHAS. DONELLY

Permanent Address—CLIPPER

DRAMATIC and MUSICAL

"LADIES' NIGHT," NOT STRONG ON ART, BUT HEAVY WITH LAUGHS

"LADIES' NIGHT." A farce in three acts by Avery Hopwood and Charlton Andrews. Production by A. H. Woods at the Eltinge Theatre, Monday evening, August 9, 1920.

CAST.

Suzon.....Adele Rolland
Alice Bonner.....Allyn King
Dulcy Walters.....Claiborne Foster
Jimmy Walters.....John Cumberland
Alice Bonner.....Allyn King
Fred Bonner.....Charles Ruggles
Mimi Tarlton.....Evelyn Gosnell
Cort Craymer.....Edward Douglas
Mrs. Shultz.....Mrs. Stuart Robson
Mrs. Green.....Pearl Jardine
Lillie.....Grace Kaber
Jodie.....Helen Barnes
Miss Murphy.....Eleanor Dawn
Rhoda Begova.....Judith Vesselli
Lollie.....Nellie Fillmore
A Policewoman.....Julia Ralph
A Fireman.....Fred Sutton
Babette.....Peggy Courday

We've never been in a Turkish bath on ladies' night. Maybe it's because we happen to be one of those men who think the proper place for a man on ladies' night at such a place is at home. As a matter of fact, there are any number of ladies, including wives and mothers, who are of the opinion that the proper place for a man on any night is at home, which is a question that's open to argument. And that it has started a lot of arguments goes without saying.

But there's one ladies' night that a large number of men will patronize, unless we're much mistaken. That is the "Ladies' Night" now holding forth at the Eltinge Theatre, formerly the home of A. H. Woods's bedrooms. It's not really a bath, you know. Just a farce in which a number of things happen in a Turkish bath on a night when it is reserved for ladies.

The Turkish bath in this country is a peculiar institution. Its Turkish atmosphere, so far as we have been able to learn, is derived chiefly from the actions of most men before they enter its cleansing precincts, rather than from any Ottomanish suggestion the place carries *per se*. Then, too, it serves as an excuse for a man's defection from his home.

But at the Eltinge Theatre it's different. Here the spectacle set forth by the joint authors, Avery Hopwood and Charlton Andrews, has to do with a bath wherein the ladies are rudely disturbed from their reducing maneuvers, among other things, by some men who would use it as a haven from a police raid of a restaurant next door.

Thus we find Jimmy Walters, a very bashful husband, who looks askance at ladies in décolleté gowns being taken to the shady restaurant next door the Turkish bath. The friends who took him to the restaurant did so for no other reason than to regularize him a bit. That is to say, there was to be a wild party there and they wanted Jimmy to become "hardened."

Well, after what he went through—he went through a number of places before he got into the bath—he must have blushed so hard and continuously that red became his natural facial color. Anyhow, it was all very funny, uproariously funny, in fact, especially during the second act. And though A. H. Woods may not be said to have contributed much to the drama in producing this farce, he certainly has produced something that will make countless numbers of people laugh. Which is, perhaps, as it should be.

John Cumberland, subtle farceur that he is as the modest husband, contributed to the fun in a thoroughly capable manner. Claiborne Foster, as his wife, acted the part very charmingly. Allyn King looked just as well in this Turkish bath as she used to in Ziegfeld's "Follies."

Evelyn Gosnell was a piquant Mimi Tarlton, Eleanor Dawn looked peachy as a

swimming instructor and Judith Vesselli proved to be very amusing.

The remaining players in the cast gave good accounts of themselves. They were Peggy Courday, Adele Rolland, Edward Douglas, Mrs. Stuart Robson, Pearl Jardine, Grace Kaber, Helen Barnes, Nellie Fillmore, Julia Ralph, Fred Sutton.

And, though "Ladies' Night" may be a little warm during these Summer days, it will be perfectly alright for the Fall and Winter days to come.

"TRANSPLANTING JEAN" VERY WELL LIKED BY CHICAGO AUDIENCES

"TRANSPLANTING JEAN." A comedy by Mm. De Flers and De Caillavet, presented at Powers' Theatre, Chicago, Aug. 3, 1920, by Arthur Byron and Benjamin H. Marshall.

THE CAST.

Jeannette Aubrin.....Winifred Anglin
Jean Bernard.....Richard Barbee
Bigore.....George Gaston
Aubrin.....Jess Sidney
Catherine.....Evelyn Chard
Naima Duval.....Martha Hedman
Chermoull.....George Graham
Comte de Larzac.....Arthur Byron
Abbe Jocas.....Forrest Rollinson
Pierre.....Albert Marsh
Madeline.....Katherine Standing
Lucy Ramsey.....Olga Lee
Vervier.....Hallem Thompson
Mme. Melcourt.....Kathryn Keys

CHICAGO, Aug. 4.—Refreshingly clever and lightly satiristic in "Transplanting Jean," which opened at the Powers Theatre this week, and served as a vehicle for introducing Arthur Byron and Benjamin H. Marshall to the producing field. The piece, from the French and written by M. De Flers and De Caillavet, well represents French humor in its highest sense.

In fact, throughout the play, this French humor was anything but concealed. Its pungency of line was far from being impaired by Puritan adaptation. The result is a great delight and the play a merry delicacy, lightly flavored with Gallic salt, staged with taste and acted with fine spirit.

As translated by Arthur Byron, Martha Hedman and a capable cast, the spirit of the amorous Frenchman is injected to the fullest degree. Byron, as the Comte de Larzac, has loved often and, at times, none too wisely. In fact, to love is his raison d'être, and he practices the tender emotion as a fine art. But, as time flits by, he regrets that he has never seen his child, the mother of whom feared marriage, in that it might mar the love existing between the father and herself.

With the opening of the piece, the Comte decides to shun all women and seek out his son, who has been brought up on a Spanish farm. He meets the son, whom he wishes to immediately convert into a gay boulevardier.

The son represents the sturdy, sensible provinces, the father the ephemeral capital. Age is light-headed and youth is practical, which is only one of the many paradoxes with which the play is replete. The comedy contrast thus continues, until Jean decides that he has seen enough of the gay life, whereupon he makes off for the farm and the girl he thinks he is in love with.

The Comte follows and becomes more than interested in the approaching wedding of his son. In fact, he becomes so interested that he discovers he himself is in love with Jean's betrothed.

Arthur Byron, in his treatment of sophisticated talk, proved a joy throughout the evening.

In admirable contrast to his alertness is the suave and dulcet method of Miss Hedman, to whom was assigned the difficult task of representing, in alluring form and manner, the singular nature of a young girl with many contradictory traits of character.

HAS NO BEDROOM BUT IT HAS LEGS AND LINGERIE GALORE

"THE GIRL WITH CARMINE LIPS." A farce comedy in prologue and three acts, by Wilson Collison. Presented by the author at the Punch and Judy Theatre, Monday evening, August 9, 1920.

CAST.

Mrs. Lorrington.....Kate Blanche
The Girl With Carmine Lips.....Edna Leslie
Daisy.....Olive Cooper
Potts.....Wilfred Clarke
Peter Hammerton.....Dallas Welford
Mathews.....Edward Leach
Dry Cleaner.....Grace Menken
Janet Arden-Hammerton.....Philip Barrison
Mrs. Stuyvescent-Arden.....Culver Brice
John Baird.....Philip Barrison
A Lawyer.....Culver Brice

Lips, providing they are set off by a pretty face, are always more or less inviting. "The Girl With Carmine Lips" proves no exception to the rule, the truth of the matter being that in this particular case the lips are all the more inviting because of the mystery surrounding them.

But lips do not make a show, as Wilson Collison, the author-producer, has learned since his comedy opened at the Punch and Judy. As a result the mid-week performance gave evidence of many and drastic changes in its construction. The lips were still there, but the prologue was absent. Then there had been a thorough re-vamping of lines and a marked heightening of comedy situations, with the result that the lips that blushed at Tuesday morning's critical musings are now fast assuming a rosy hue again.

This is the first play in many a day where the identity of the featured player is kept secret. We know her only as the "girl with carmine lips," and they are very pretty at that.

But there is always something to take the joy out of life, and in this case it is her voice. She would be a hit in the movies.

Although the author has refrained from inserting a bed in any of the various scenes, there is sufficient lingerie in evidence to even things up properly, and make you believe you are in a bedroom.

The story has to do with the marital troubles of a young married couple. The husband hires a feminine lawyer who, by the way, is the young lady possessed of the ruby lips. Quite cleverly she rings in two shapely assistants, both in their lingerie, and things begin to hum. After hubby has consumed quantities of the forbidden beverage and wife has shot up everybody in sight, things finally straighten themselves out in time for the final curtain to be rung down.

Dallas Welford, who still has his "dry" cough and thirsty rattle, gave by far the best performance of the evening. He is a comedian who is exceptionally funny; a genuine, legitimate, laugh-getter. Wilfred Clarke plays the role of the husband and Grace Menken is his wife. Edna Leslie and Olive Cooper show themselves to good advantage.

WOODS REHEARSING MACK PLAY

"The Girl of the Dance Hall," a new play by Willard Mack, will soon be put into rehearsal by A. H. Woods. Among those already engaged for the cast are Lowell Sherman, Robert McWade, Elwood Bostwick, Frank Monroe, Belle Bennet, Jean Robertson, Lucille Manion, Fletcher Harvey and Carl Jackson.

"HONEYDEW" OPENS AUG. 30

"Honeydew," the Zimballist operetta being produced by Joe Weber, will have its premiere at the Shubert Theatre, New Haven, on August 30, and will open in New York some time early in September.

COBURNS HAVE NEW PLAY

Mr. and Mrs. Coburn returned last week from a business trip to London on which they secured the rights to several new plays, among them "French Leave," a comedy from the French, to be produced here by Marc Klaw, with themselves as co-stars. Also they arranged to bring over Donald Calthrop to star in "The Young Person in Pink," a successful English comedy, next Fall.

STARTING ALBANY STOCKS

ALBANY, Aug. 12.—Fred J. Campbell, former manager of the Armory Players in Binghamton, is to assume management of the Colonial Players here next week. The company will be organized under his direction and Frances Anderson will be the new leading woman. Stuart Robbins will remain as leading man, while William I. Amsdell will continue as director.

REHEARSING "THE BAT"

"The Bat," the new play by Mary Roberts Rinehart and Avery Hopwood, has been placed in rehearsal by Wagenhals and Kemper, preparatory to its opening at the Morosco Theatre on August 23. The piece has already been tried out in Washington and Atlantic City but was taken off for re-writing.

"KISSING TIME" LIKED IN BOSTON; HAS HUMOR, MUSIC AND DANCES

SHUBERT THEATRE—"Kissing Time," musical comedy, book by George V. Hobart, music by Ivan Caryll, lyrics by Philander Johnson; founded on a comedy adapted from the French by Adolph Philipp and Edward Paulton. Management of Robert Campbell.

THE CAST

Emile Grossard.....Harry Coleman
Tashi.....Primrose Caryll
Mimi.....Dorothy Maynard
Robert Perronet.....Paul Frawley
Clarice.....Edith Talliaferro
Polydore Cluquot.....William Norris
Armand Moulanger.....Frank Doane
Paul Pommery.....Ina Wolfe
Anatole Absinthe.....Donald Sawyer
Gabrielle Moulanger.....Marcel Harris

Boston, Aug. 12.—"Kissing Time," the George V. Hobart musical comedy, with music by Ivan Caryll and lyrics by Philander Jones, opened at the Shubert Theatre here this week and from the reception it received, it will stay at that house as long as the management lets it.

The story concerns two youthful sweethearts, Robert and Clarice. A lovable soul named Mimi, although she loves Robert, aids in smoothing out the troubles in the path of the sweethearts, while two comical old duffers are smitten with the real and the counterfeit Mimi. The talk is bright, the songs catchy and the dancing agile and alluring.

"Bill and Coo," the opening refrain, is one which is liable to attain wide popularity. "So Long as the World Goes Round," is another song of remarkable merit and is probably the chief success of the piece.

Edith Talliaferro was very winning in the role of the country girl engaged to Robert from childhood, without ever having seen him. Paul Frawley as Robert, who loves her on sight, is a likable lover, as well as a good singer. Dorothy Maynard was graceful and charming as the big-hearted Mimi, who rejoices in helping everyone else to be happy.

Most of the fun developed from the efforts of the two gay old dogs to win the fair Mimi, and from the fact that there are two Mimis, one really of that name and the other assuming it for convenient deception. William Norris, as one of these gay old dogs, portrayed his part with rare artistry, and showed himself a rarely versatile actor.

Dear Pal Pass this along
 When the Harvest Moon is Shining I want you
 to see That Old Irish Mother of Mine and tell her
 that I've got the A.B.C.D. Blues and I want to go
 to the land Where the Sweet Daddies Grow where I'll
 be happy when My Baby Smiles At Me
 Your old Pal
 Harry Von Tilzer
 222 W. 46th St. New York City

JACK HEWITT AND MITCHELL BRAD

"Two Helping Harmonizers in Hits of the Hour."

B. F. KEITH'S ALHAMBRA THIS WEEK, AUG. 16
 B. F. KEITH'S BUSHWICK NEXT WEEK, AUG. 23

MARYLAND THEATRE, BALTIMORE AND KEITH'S THEATRES, WILMINGTON AND
 PHILADELPHIA TO FOLLOW Direction BILL WOOLFENDEN

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We have the entire building and are better prepared than ever to give you that courteous attention to which you are justly entitled.

We have more pianos, more demonstrators, arrangers and copyists.

Our New Songs "WHY DID YOU MAKE A PLAYTHING OF ME," by J. Berni Barbour. "LONG GONE," by W. C. Handy and Chris Smith and "BRING BACK THE JOYS" by Joe Rose, are just released to the profession. "PICKANINNY ROSE" & "EVERYTHING IS GOING UP" are still going great and are suited to quartettes, singles or doubles. We have a new BLUE song, "YOU CAN'T KEEP A GOOD MAN DOWN." You remember our old blue song "A GOOD MAN IS HARD TO FIND." Come in and hear our BLUES. If you can't call, phone or write. Yours for a successful season, PAGE & HANDY MUSIC CO. Inc., 232 West 46th St. New York, N.Y.

KEITH'S, ATLANTIC CITY, THIS WEEK (AUGUST 16)

CHARLIE WILSON

"THE LOOSE NUT"

Aug. 23—58TH ST. and 125TH ST., NEW YORK. Sept. 6—PALACE, CHICAGO, starting tour of ORPHEUM CIRCUIT and booked solid until May, 1921, by JO PAIGE and PATSY SMITH

B. F. KEITH VAUD. EX.

NEW YORK CITY.

Palace—Joe Cook—Nora Bayes—John S. Blundy & Bro.
 Riverside—Enos Frasers—Pay Courtney—Anderson & Yvel—Leon Erroll & Co.—Bradley & Ardine—Herman Timberg.
 Colonial—"Act Beautiful"—Emerson & Baldwin—Moss & Frye—"Indoor Sports"—Allanson—Josephine & Hennings—McConnell Sisters—Norton & Nickells.
 Alhambra—Van & Corbett—Margaret Young—Frank Hurst—Harry Holman & Co.—Frank Shields—Barr Twins—Clung Wha Four—Betty Donn & Co.—Al & Emma Frabelle.
 Royal—Meredith & Snoozers—Chandon Three—Ethel Clifton—Miller & Mack—Van Cellos—Henry Sentry & Band—The LeGrobs.

BROOKLYN.

Orpheum—Swift & Kelly—Herbert Brooks—Nelson & Chalm.
 Bushwick—Art Browning—Francis Pritchard Co.—Joe Cook—Clark & Bergman—Fraser & Bunce—Alexander Bro. & Eve.
 New Brighton—Robbie Gordone—Margaret Padula—"Little Cottage"—Bob Hall—Coombs & Nevins—Dancing McDonalds—A. Robbins—Dooley & Sales—Henderson's—Leo Zarrell & Co.—Harry Cooper—Fraser & Lawler.

ROCKAWAY.

Hirschel Henlers—Belle Baker—Brown & Weston—Morris & Campbell—Mabel Burke & Co.

ATLANTIC CITY.

Leon Varvara—Ford Sisters & Co.—Sylvia Loyal—Mr. & Mrs. G. Wilde—"Trip to Hitland."
 Buffalo.
 Margot & Francis—Alexandria—Rajah—Eddie Ross—Winter Garden Girls—Maria Lo.

BALTIMORE, MD.

Redford & Winchester—Toney & Norman—Sig. Friscoe—Harry Jolson—Amoros Sisters—Mildred Holiday & Co.

BOSTON.

Keith's—Martin & Moore—Lane & Moran—Francis Renault—Mason & Keeler—Rose Clare—Warren Girls—Jarvis & Harrison.

CLEVELAND.

Hippodrome—Breakaway Barlows—"Once Upon a Time"—Hilda Carling Ballet.

DETROIT.

Temple—The Gaudsmitz—Vernon Stiles—Willie Hale & Bro.—Fred & Manorie Dale—Selbini & Nagel—Alexander Kids.

GRAND RAPIDS.

Romona Park—Wm. Seabury & Co.—Garcinetti Bros.

HAMILTON.

Temple—Ashley & Dietrich—Grahams Marionettes—Leona Lamar—Ramsdell & Dale—Rome & Wagner.

LOWELL.

Keith's—Sissle & Blake—Arnold & Lambert—Wright & Dietrich—Daly & Berlew—Bobby Bentley & Co.—Snow & Valmar—Four Lamy Bros.

MONTREAL.

Princess—Paul LeVan & Miller—Casey & Warren—Myers, Burns & O'Brien—Adelaide Bell & Co.—Four Noesces—Kitamura Japs.

OTTAWA.

Yvette—Salon Singers—Mizzan Troupe—Libby Sparrow & Co.—Fox & Varton.

PORTLAND.

Keith's—Lexey & O'Connor—Anna Carey—Lorimer Hudson & Co.—Eddie Ford—Kirby, Quinn & Anger.

PITTSBURGH.

Davis—Worden Bros.—Tom & Kitty O'Meara—Harry Breen.

PHILADELPHIA.

Keith's—Marguerite & Alvarez—Miller & Lyle—Corinne Tilton Revue—LePage & Yorkers Sisters—Rezal & Mack—McFarlane & Palace—McDevitt, Kelley & Quinn—Bert Fitzgibbons—Corradini's Animals.

SYRACUSE.

Crescent—Herbert & Dare—Harry Carrol & Co.

TORONTO.

Shea's—Margaret Taylor—Reynolds Three—Murphy & White—LaFrance & Kennedy—Stella Mayhew & Co.—Karl Emmy's Pets—Gell Troupe.

WASHINGTON.

Keith's—Rudolph—Lydia Barry—Ed Janis Revue—Russell & Devitt—Conlin & Glass—Chic Sale.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Kitty Gordon & Co.—Jack Wilson Co.—Oscar Lorraine—Emily Darrell—Boyce Combe—Dancing Dorans—Bowers, Walter & Crocker—Royal Gascolines.

PALACE.

Cleoclin—Gene Greene—Ryan & Lee—La Bernicia Co.—J. W. Ransome Co.—Johnny Burke—Howard's Ponies—Burke & Betty—Samsted & Marion.

STATE LAKE.

Yip Yip Yaphankers—Joe Darcey—Hilda Carling & Ballet—Melville & Rule—Green & Dean—Earl & Sunshine—Ferry.

CALGARY.

Orpheum—Frank Wilcox & Co.—Wallace Galvin—Primrose Four—Wm. Brack & Co.—Elly.

DENVER.

Orpheum—Bothwell Browne & Girls—Ford & Cunningham—Buch Bros.—Clara Morton—Palo & Palet—Resista.

DULUTH.

Orpheum—Asaki & Taki—Adler & Dunbar—J. Ros. Johnson & Co.—Clifford & Willis—Shelah Terry & Co.—Welch, Mealy & Montrose—La Graciola.

DES MOINES.

Orpheum—Beth Berl & Co.—Morgan & Kloter—Merlin—"A Touch in Time"—Bill Robinson—De Witt Young & Sisters—Melody Garden.

KANSAS CITY.

Orpheum—Jos. Howard's Revue—Wilson Bros.—"Fixing the Furnace"—F. & M. Britton—Collier & De Wald—Novelty Clintons—Glenn & Jenkins.

LINCOLN.

Orpheum—Man Off Ice Wagon—Ned Norworth—Morgan & Gates—Werner Amoros—Three Danolse Sisters—Texas & Walker.

LOS ANGELES.

Orpheum—Frank Dobson & Sire—Yates & Reed—"The Love Game"—Geo. A. Moore—Nelson & Barry Boys—Hayataka Bros.—Musical Parshleys—Bubeville.

MINNEAPOLIS.

Orpheum—Harry Fox & Co.—Dewey & Rogers—Rae & Emma Dean—Four Harmony Kings—Three Lordons—Wastiska & Understudy—Wallis Clark & Co.

VAUDEVILLE BILLS

For Next Week

MILWAUKEE, WIS.

Palace—Eva Shirley & Bd.—Bobby Randall—Roma King Co.—Barick & Davis—Bayes & Speck. Majestic—Mme. Doree's Opera—Leipzig—Jaw. J. Morton—Swor Bros.—Smith & Miller—Felix & Fisher—Lucy Gillette.

MEMPHIS.

Orpheum—Henrietta Crossman Co.—Vokes & Don—Frank Conroy & Co.—Toto.

OAKLAND.

Orpheum—Georgia Campbell—Gonne & Alberts—Roy La Pearl & Co.—Raymond Wylie Co.—Shaw & Campbell—W. & H. Brown.

OMAHA.

Orpheum—Roscoe Allen & Co.—Josie Heather Co.—Sandy Shaw—Green & Parker—Herman & Shirley—Ward & Dooley—Bert Baker & Co.

ST. LOUIS, MO.

Orpheum—Langford & Frederick—Bert Kenney—Dunham & Williams—Elsie La Bergere Co.—Rialto—Hughes & Debow—Miniature Revue—Mang & Snyder—Elsie Williams Co.—Maker & Redford.

SAN FRANCISCO.

Orpheum—Lovett's Concentration—Oliver & Oip—Horlick & Sarumpa—Dave Harris—Arco Bros.—Duffy & Sweeney—Orren & Drew—Singer's Midgits.

SALT LAKE CITY.

Orpheum—Mrs. Wellington's Surprise—Nellie Nichols—Scotch Lads & Lassies—Jerome & Newell—J. & M. Harkins—Solly Ward & Co.

SIOUX CITY.

Orpheum—Eary & Eary—Blossom Seeley—Mullin & Francis—Laxier Worth Co.—McLallen & Carson—Story & Clark—"Flirtation"—Dooley Storey—Bender & Meehan.

SEATTLE.

Orpheum—Emma Haig & Co.—Jack Trainor & Co.—Nelson & Cronin—Davis & Chadwick—Challen & Keke—Edward Marshall.

ST. PAUL.

Orpheum—Anatol Friedland Co.—Rose & Moon—Two Rozellas—Powers & Wallace—Tuck & Clare—Chas. Henry's Pets—Lord Chester & Co.

VANCOUVER.

Orpheum—Under the Apple Tree—"Folly On"—Sidney Phillips—B. & B. Wheeler—Miss Ioleen—Reno—Jackie & Billie.

WINNIPEG.

Orpheum—"Meatman in World"—Stanley & Birnes—Cahill & Romaline—Lawton—The Briants.

PANTAGES CIRCUIT

WINNIPEG, CAN.

Pantages—Fulton & Mack—Charles Moratti Co.—"Saint and Sinner"—Wilson & McEvoy—Joe Whitehead—"Sweet Sixteen."

REGINA AND SASK., CAN.

Pantages—Lamb Manikins—Gaylord & Herron—Winter Garden Four—Dancers Supreme—Lorenz & Wood—Six Harlequins.

EDMONTON, CAN.

Pantages—Clemens Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika—Snap Shots.

CALGARY, CAN.

Pantages—Wire & Walker—Henshaw & Avery—Rigdon Dancers—Cooper & Ricardo—"Rising Generation."

GREAT FALLS AND HELENA.

Pantages—Lady Alice's Pets—Will & Mary Rogers—Lew Welch & Co.—Three White Kuhns—Mammy's Birthday.

BUTTE.

Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Donner—Little Cinderella.

SPOKANE.

Pantages—Larue & Dupree—Coleman & Ray—Elm City Four—Revue de Luxe—Page & Gray—Four Hursleys.

WALLA WALLA AND NO. YAKIMA.

Pantages—Mack & Williams—Stuart & Wood—Howard & Field—Golden Bird—Jarrow—Clark's Hawaiians.

SEATTLE.

Pantages—Brosius & Brown—Taylor & Frances—Barney Williams & Co.—Ward Bros.—Anna Maybelle and Jazz Band.

VANCOUVER, B. C.

Pantages—Kremka Bros.—Davis & McCoy—Jim Reynolds—Sheldon & Haslam—Klass & Terman—Little Cafe.

VICTORIA, B. C.

Pantages—Bell & Gray—Ushers Quartette—Sol Berns—Vera Bert & Steppers—Harris & Manlon—Gautier's Bricklayers.

TACOMA.

Pantages—Alaska Duo—Noodles Fagin & Co.—Jean Barrios—Frank Stafford & Co.—Demichelle Bros.—Thirty Pink Toes.

PORTLAND.

Pantages—Schep's Circus—Fargo & Richards—Josephine Davis & Co.—Harvey Heney & Grace—Kremlin of Moscow.

TRAVEL.

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Submarine F.T.

SAN FRANCISCO.

Prince & Bell—Jack Reddy—Jan Rubini & Co.—Dobbs, Clark & Dare—McKay's Scotch Revue—Sheldons.

OAKLAND.

Pantages—Mizuma Japs—Louise Gilbert—Fred Weber—"Somewhere in France"—Pearson, Newport & P.—Gautier's Toy Shop.

LOS ANGELES.

Pantages—Degnon & Clifton—Manning & Lee—Brierre & King—Coakley, Dunlevy Co.—Alice Manning—Odvia.

SAN DIEGO.

Pantages—Van & Emerson—Challis & Lambert—Douglas Dancers—Griff—Senator Murphy—Doree's Celebrities.

LONG BEACH.

Pantages—Three Melvins—Dana Bonnar—"Heart of Annie Wood"—Harry Von Fossen—Footlight.

SALT LAKE CITY.

Pantages—Dewinters & Rose—Corty & Althoff—Jessie Hayward & Co.—Pete Pinto & Bole—Long Tack Sam & Co.

OGDEN.

Pantages—Adonis & Co.—Rose Valyda—Arthur Devoy & Co.—Simpson & Dean—Basil & Allen—Haberdashery.

DENVER.

Pantages—Lohse & Sterling—Winchell & Green—Mabel Harper—Thunder Mt.

TRAVEL.

Pantages—Upside Down Millettes—Delaphone—Jennings & Mack—Early & Lait—Riding Lloyds—Broadway Belieoes.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Chrystie & Ryan—Boothby & Everdeen—Billy Kinkaid—Hampton & Blake—Gilbert & Sauls—Douglas Flint & Co.—Larry Rolly—Aerial De Groffa. (Last Half)—Collins & Hill—Geo. & Marie Brown—Fred's Pigs—Weston & Kline—Johnny Singer—Barra Sisters—Fred Elliott.

Victoria (First Half)—Fred's Pigs—Peggy Brooks—Weston & Eline—Frank Ward & Sisters. (Last Half)—Jack & Jessie Gibson—Rita Shirley—Oliver & Mack—Billy Shoon—Around the Clock.

Lincoln Square (First Half)—Bissett & Scott—Thornton Sisters—Henry B. Toomer & Co.—Browning & Davis—Beatrice Morrell Sext. (Last Half)—Billy Kinkaid—Four Ushers—Half Past Two—Larry Kelly—Carlos Circus.

Greely Square (First Half)—Norman & Jeanette—Rita Shirley—Newport & Stirk—Half Past Two—Royal Four—Johnny Singer & Dolls. (Last Half)—Juggling Ferrier—Tribble & Diggs—Cantrell & Walker—Beatrice Morrell Sext.—Weir & Crest.

Delaney Street (First Half)—Collins & Hill—Gene & Menette—Tribble & Diggs—Olive & Mack—Cantrell & Walker—Caras Bros. & Catalina. (Last Half)—Chrystie & Ryan—Thornton Sisters—Johnny Harrigan—Mary Ann & Laurel Fohr—Browning & Davis—Wiley & Wiley.

National (First Half)—Vee & Tully—Bowers & Dody—Mary Ann & Laurel Four—Dave Manley—Four Ushers. (Last Half)—Doras Bros. & Catalina—Gene & Menette—Harry Mason—Ward & Raymond.

Orpheum (First Half)—Juggling Ferrier—Seymour & Jeanette—Elizabeth Rose & Co.—New Leader—Billy Schoen. (Last Half)—Vee & Tully—Peggy Brooks—Douglas Flint & Co.—Royal Four—Eight Black Dots.

Avenue B (First Half)—Lockhardt & Liddle—Frank Mandfield—Earl Wilson—Haig & La Vere—Mile. Tunnelle. (Last Half)—Overseas Revue.

BROOKLYN, N. Y.

Metropolitan (First Half)—Montambo & Nap—Manners & Laurie—Ward & Raymond—Weir & Crest—Around the Clock. (Last Half)—The Spartans—Willie Smith—Business Is Business—Hampton & Blake—Frank Ward & Sisters.

Palace (First Half)—Overseas Revue. (Last Half)—Lockhardt & Liddle—Geo. W. Moore—Carleton & Belmont—Mile Tunnelle & Co.

Fulton (First Half)—The Spartans—Barra Sisters—Business Is Business—Johnny Harrigan—Wiley & Wiley. (Last Half)—Seymour & Jeanette—Lou & Grace Harvey—New Leader—Newport & Stirk—Montambo & Nap.

Warwick (First Half)—Mossman, Winifred & Vance—French Refugees—Ash & Hyams. (Last Half)—York's Dogs—Bill & Irene Telsak—Haig & La Vere—Earl Wilson—Payton & Ward.

BOSTON.

(First Half)—Roy Harrah & Co.—Grace De Winters—Prosperity—Wells, Virginia & West—Carlson Fairchild & Co. (Last Half)—Bassett & Bailey—Gordon & Delmar—Moore & Fields—Four Stylish Steppers.

FALL RIVER.

(First Half)—Bassett & Bailey—Gordon & Delmar—Moore & Fields—Four Stylish Steppers. (Last Half)—Roy Harrah—Grace De Winters—Prosperity—Wells, Virginia & West—Carlson Fairchild.

HAMILTON, CANADA.

Kinso—Delite Sisters—G. Swayne Gordon—Monte & Lyons—Kinkaid Kitties.

MONTREAL, CANADA.

Cross & Santoro—Dolly & Calamo—Mack & Maybelle—Conroy & O'Donnell—Some Baby.

NEW ROCHELLE.

(First Half)—Martin & Courtney—County Officials. (Last Half)—French Refugees—Thos. P. Dunne.

PALISADES PARK.

Russell & Beatrice—Camille Trio.

PROVIDENCE.

(First Half)—Just Friends—Nora Allen—Edna Luby—Fisher & Lloyd—Fred La Reine & Co. (Last Half)—Pedrick & De Vere—Alf Ripom—Jack George Duo—Shannon & Walters—Alvin & Kenny.

SPRINGFIELD.

(First Half)—Pedrick & De Vere—Alf Ripom—Jack George Duo—Shannon & Walters—Alvin & Kenny. (Last Half)—Just Friends—Nora Allen & Co.—Edna Luby—Fisher & Lloyd—Fred La Reine & Co.

TORONTO, CANADA.

Daly Bros.—Carter & Buddy—Mimie World—Olive Smythe.

BURLESQUE ROUTES

COLUMBIA WHEEL

Abe Reynolds Revue—Lyric, Dayton, Aug. 16-21; Olympic, Cincinnati, 23-28.

Al Reeves Joy Bells—Columbia, Chicago, Aug. 23-28.

Bostonians—Casino, Boston, Aug. 16-21; Columbia, New York, 23-28.

Best Show in Town—Empire, Brooklyn, Aug. 16-21; Empire, Newark, 23-28.

Bowery—Gayety, Detroit, Aug. 16-21; Star, Cleveland, 23-28.

Bon Tons—Star, Cleveland, 16-21; open, 23-28.

Big Wonder Show—Bastable, Syracuse, N. Y., 23-28; Lumberg, Utica, 26-28.

Dave Marion's Own—Miner's Bronx, New York, Aug. 23-28.

Ed Lee Worth's Best Show—Empire, Toledo, O., Aug. 16-21; Lyric, Dayton, 23-28.

Flashlights of 1920—Orpheum, Paterson, Aug. 16-21; Majestic, Jersey City, 23-28.

Follies of the Day—Perth Amboy, N. J., Aug. 23; Plainfield, 24; Stamford, Ct., 25; Park, Bridgeport, 26-28.

Folly Town—Palace, Baltimore, Aug. 16-21; Gayety, Washington, Aug. 23-28.

Girls de Looks—Empire, Toledo, O., Aug. 23-28.

Girls of the U. S. A.—Olympic, Cincinnati, Aug. 16-21; Star and Garter, Chicago, Aug. 23-28.

Girls from Happyland—Gayety, Toronto, Ont., Aug. 23-28.

Golden Crooks—Empire, Albany, N. Y., Aug. 23-28.

Hip Hip Hooray Girls—Columbia, New York, Aug. 16-21; Casino, Brooklyn, 23-28.

Hits and Bits—Casino, Philadelphia, Aug. 23-28.

Harry Hasting's Big Show—Hurtig & Seamon's, New York, Aug. 16-21; Empire, Brooklyn, 23-28.

Jollities of 1920—Bridgeport, Ct., 19-21; Empire, Providence, Aug. 23-28.

Jack Singer's Own Show—Empire, Providence, Aug. 16-21; Casino, Boston, 23-28.

Jingle Jingle—Gayety, Detroit, Aug. 23-28.

Low Kelly Show—Miner's Bronx, New York, 16-21; Orpheum, Paterson, 23-28.

Liberty Girls—Grand, Hartford, Ct., Aug. 16-21; Jacques, Waterbury, 23-28.

Mollie Williams' Own Show—People's Philadelphia, 23-28.

Maid of America—People's, Philadelphia, 16-20; Palace, Baltimore, 23-28.

Million Dollar Dolls—Gayety, Kansas City, Aug. 23-28.

Powder Puff Revue—Gayety, Boston, Aug. 16-21; Grand, Hartford, 23-28.

Peek-a-Boo—Casino, Brooklyn, Aug. 16-21; Gayety, Buffalo, 23-28.

Parisian Whirl—Gayety, Boston, Aug. 23-28.

Another new find for HARRY BESTRY

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ECCENTRIC DANCING COMEDIAN

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SPECIAL MATERIAL FOR JACK PEARL IN THE POWDER PUFF REVUE. HAVE ALSO WRITTEN SUCCESSFULLY IN PAST SEASONS FOR JACK SINGER'S BEHMAN SHOW AND LEW KELLY SHOW.

AM BUSY WRITING MATERIAL FOR TWELVE VAUDEVILLE ACTS. JUST FINISHED ACTS FOR CHAS. BURNS, ALSO PAYDEN AND DEAN IN VAUDEVILLE. WILL BE READY ABOUT SEPT. 1 TO WRITE VAUDEVILLE ACTS, MUSICAL SHOWS, ETC. ADDRESS

AD SINGER, ROOM 1010, COLUMBIA THEATRE BUILDING, NEW YORK

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Returning
After 4 Years
in the Movies
with
Victory Belles

BEN MOORE

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For a
Real Man
James E. Cooper

SIGNED
WITH
I. H. HERK

ARTHUR HARRISON

TO PRODUCE
TIDDLE
DE WINKS

HONEY
GIRL
SOUBRETTE
SEE ME WITH

MATTIE (BILLIE) QUINN

HARRY
HASTINGS
BIG
SHOW
COLUMBIA
CIRCUIT

BILLY BLASK and IRENE KELLER

HEBREW COMEDIAN

INGENUE

WITH
LENA
DALEY
AND HER
KANDY
KIDS

FEATURING HIS
LATEST SUCCESSES
BLUE DIAMOND
AND NAUGHTY BLUES

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THE KING OF JAZZ

WATCH THE HAT SHIMMY
WITH JEAN BEDINI'S
PEEK-A-BOO
Casino, Brooklyn, This Week

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GEO. P. MURPHY

THE BIG
WONDER
SHOW

THE
REFINED
PAIR

A. William

YOUNG & MAYO

STRAIGHT

INGENUE

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WITH
PUSS
PUSS
THANKS TO
MAURICE
CAIN

VAUDEVILLE

"CHIC" MURRAY

Theatre—Greenpoint.
Style—Scotch comedian.
Time—Twelve minutes.
Setting—One.

"Chic" Murray is a Scotch comedian, evidently of middle age, with a pleasing baritone voice, a collection of good Scotch stories, some pleasing songs and a style of delivery that gets over.

Murray, who works in full dress regalia, relates some of his experiences at a party he attended, and tells of the different people who were there. This serves to introduce a very funny piano bit, in which he says "and then we had some Scotch music," and sits down to play it, when he suddenly remembers something he wanted to say, and, of course, he gets up and says it. This bit is repeated and he never touches the piano at all.

Murray's act is a pleasing turn and went over nicely when reviewed. There was one thing noticeable, however, and that was that his kilt was pinned with a huge safety pin. We presume this was an accident and unavoidable. Nevertheless, it detracted a whole lot from his turn and should not be repeated in case the accident were to happen. Murray will have little trouble getting by. S. K.

"THE ROSE REVUE"

Theatre—Proctor's 5th Ave.
Style—Song and dance.
Time—Twelve minutes.
Setting—One, full, plain.

The setting for this revue, a song and dance offering, is very simple, a drop in one, and full, with centre slits the only settings employed.

The man, for the act contains two girls and one man, sings an opening number in which the girls are introduced as coming from the South. The trio then sings a number called "When a Peach 'way Down in Georgia Weds a Rose from Alabama," from which we surmise that the man's name is Rose and that he comes from the south. Very good.

A solo dance by a dark haired girl is followed with a vocal solo by the man, after which comes an eccentric toe dance by a little blonde miss. Another vocal solo by the man is then given and a double sister dance by the girls.

The act is fairly entertaining, looks very well from front, the man sings very well and dances slightly. The girls' vocal work and dancing is more than passable, and, all told, the act should prove an entertaining bit of vaudeville, finding little trouble in getting around. S. K.

GRAHAM AND REYWOOD

Theatre—Greenpoint.
Style—Song, talk, dance.
Time—Ten minutes.
Setting—One, plain.

This is the usual male and female singing, talking and dancing act, opening with a "how do you do" in the regular flirtation act style. Some talk, then a song, more talk, another song, a change of costume, more talk, then a song and a dance, conclude the routine, of the turn. Most of the talk and music sounds as though it came from some poor, unsuccessful, musical comedy.

This couple, whose act is, if anything, extremely well dressed, a goodly sum having, evidently, been expended upon that end of it, like hundreds of other such combinations, possess only ordinary ability as entertainers, which, combined with ordinary, mediocre material, hampers them greatly. Constant workouts, the addition of new material continually and a study of vaudeville needs, may develop them into a good number, two spot turn for the better houses. But, as the act stands at present, it looks very much in need of work. S. K.

NEW ACTS AND REAPPEARANCES

(Continued from page 12)

HAL JOHNSON AND CO.

Theatre—Audubon.
Style—Comedy Sketch.
Time—Twenty minutes.
Setting—Three.

The main point of interest in this offering centres around the female impersonation of Hal Johnson who, being a lover of a girl, dons wig and costume as a subterfuge to gain entrance to her house in the guise of a companion or guardian.

The impersonation of Johnson is very good, without being unduly effeminate. The costume is classy. Johnson has figure and face, and grace of movement. He makes no attempt at disguising his voice, but the idea of a girl's lover entering her house in this manner and fooling her father and even the girl to whom he is engaged, is rather far fetched. In these days of realism, both in films and on the speaking stage, the license permitted years ago is now in the discard.

The father yodels well and took an encore, but, here again, insufficient reason is given for the introduction of the specialty. True, the pseudo female of the species says, "I would like to hear you sing," but an exit is made by Johnson prior to the vocal effort of the father, to change to another gown.

Johnson is clever and holds interest with a positive personality. The blonde girl who plays the daughter is pretty and shapely, but plays her part, however, without much girlishness. The father is interesting. Some beautiful changes of costume were worn by the daughter, more especially the fish-scale gown.

The finish of the act lacks punch and is trite. The wig is then removed by Johnson, revealing to the father that he has been duped.

Although the act interested, it failed to get any spontaneous applause at its conclusion. The people are well cast and clever, and were the act re-written, or another act constructed, the commercial value of the act would be increased. With their capabilities and better material, the company could hold down a good spot on a big time bill. H. W. M.

BEN MEROFF AND CO.

Theatre—Keeney's.
Style—Variety act.
Time—Fifteen minutes.
Setting—One, plain.

Ben Meroff, who formerly worked with his sister, Luba, is now doing a variety turn with the assistance of a girl pianist. Meroff announces in his opening that he intends to impersonate several stars and proceeds to render a number a la Jolson.

Next comes Georgie Price, singing a comedy number, followed by Ted Lewis, with his clarinet and hat. Louis Mosconi, in his eccentric proscenium dance, is next. Then there is a 'cello solo, and, last but not least, an impersonation of "himself," in which he does his sensational Russian "hock" dance as only a Russian can do it. Meroff has really a variety act and should find little trouble getting it over, for, aside from his ability, he has a pleasing personality.

The accompanist plays the numbers well and looks pretty from where she sits. Meroff is the whole act and demonstrates his title to being "Vaudeville's Versatile Chap." He should get half a dozen or so encore numbers, for he is going to need them soon. If George Price can be a big timer, there is no reason why Meroff isn't one too. He has the goods, lots of them, and can sell them. S. K.

DREW AND WALLACE

Theatre—Harlem Opera House.
Style—Talking and singing skit.
Time—Fourteen minutes.
Setting—Special, in three.

Representing the interior of a drug store, the act is vividly overcolored with a sort of futuristic splash.

The man is a drug clerk and the girl comes in for a soda. Dialogue ensues, interspersed with several telephone conversation bits which got a few laughs.

The girl looked pretty, charming and innocent, and the man was breezy and got as much out of his lines as the part allowed. But, there seemed to be a lack of punch and some of the business, notably that of drawing the soda water, was not essentially new.

Another double song and dance displayed some nimble kicking by the girl, who has a smile and personality that tell. The man is long on personality too, and, in less capable hands, it is doubtful whether the act would have fared as well. A couple of bows were taken, to a fair hand, at the finish. The idea is there in this act, but it seems to need some fixing up and more of a punch added. At present, it is too light a medium, to hold together the singing and dancing specialties introduced. H. W. M.

DORIS HARDY & CO.

Theatre—Proctor's 23rd St.
Style—Sketch.
Time—Sixteen Minutes.
Setting—Three.

Two girls present this act, a cleverly written and well played comedy effort entitled "Speaking of Men." In it is incorporated a lot of talk of the "wise" variety, which revolves around the fact that one of the girls is expecting her sweetheart to return. They were a hit at this house.

Several of the lines are pretty strong, however, and sacrilegious, and were they eliminated the act would be much better. What a pity that an act with which very little, if any other, fault can be found, should be marred by such expressions as "When I pray, the Lord had better make good," and later, "Man's the biggest puzzle God ever created and I think he lost the combination himself!"

Miss Hardy has a keen sense of comedy values, and timing, as well as audience psychology. The other girl, the "and Co.," is capable, and the act, with the elimination of the lines referred to, would make good in the better houses. H. W. M.

JUSSIE AND OSSI

Theatre—Harlem Opera House.
Style—Acrobatic.
Time—Five Minutes.
Setting—Three.

With their act undoubtedly cut at the supper-show, Jussie and Ossi did a number of acrobatic feats on double tapes, hung in the manner of rings. The stunts included some juggling, hand-to-hand feats, and one did the crab-bend while hanging to the other's coat-tails. This received a hand.

A head-to-head was done while both wore hats, the understander having a reinforced silk and head-piece.

The Pederson trick, with one foot to the neck and the other to the thigh, brought a hand. The boys are capable, but the sloppy eccentric make-up, which was the rough style of a score of years ago, should be cleaned up. Nothing is gained by it and the act loses all class or chance for the better houses by reason of it. H. W. M.

CLIFF CLARK

Theatre—Hamilton.
Style—Monologue and characterizations.
Time—Thirteen minutes.
Setting—One.

Clark, in white flannels and blue coat, shows versatility of delineation in several characterizations, of which the first is that of an Irishman singing "Where the River Shannon Flows," at a party where a small boy has distributed a quantity of sneeze-powder. This was very funny and was followed by a "semi-society baritone" singing a published number, a melodramatic villain singing a popular song, a stuttering Irishman by the name of Duffy reciting a poem and singing "Katy."

An impression of David Warfield singing "My Mother's Rosary" brought a good hand.

For a finish, what was announced as a "character of the past," disclosed Clark in a bartender's apron, with a towel in his hand, his coat off, and a detail that shows careful attention to little things, a bartender's badge affixed to his vest. A poem which was well written and especially well delivered brought the reward the effort merited, and Clark took a couple of bows.

A good act that interests because of its dissimilarity to many, and entertains because it does not follow the line of least resistance. Clark might correct, or at least subdue, an inclination to talk through his nose when making his announcements. H. W. M.

BESSYE CLIFFORD

Theatre—Royal.
Style—Posing.
Time—Eight minutes.
Setting—In three.

Bessye Clifford is a well formed and pretty young woman who has a well presented posing act. Although it is not entirely novel, it was well received on its first appearance at this theatre and, several times Miss Clifford found it necessary to hold certain poses longer than she had intended, due to the applause they received.

With lights low, Miss Clifford makes her appearance standing on a projection from a drop in three. She is garbed in white fleshings. Various multi-colored views are then projected upon this drop and Miss Clifford inserts herself into the different scenes so that it appears she is part of the picture. The manner in which these views are projected is especially good and the color effects are beautiful. The actual views are flashed on a square inserted in an eclipse. While Miss Clifford poses in the square section, the remainder of the eclipse continually changes in color and design. J. Mc.

RUSSELL AND TITUS

Theatre—Hamilton.
Style—Comedy sketch.
Time—Eleven minutes.
Setting—Two.

Man and woman in a drug-store act, which in material, setting and idea is almost an exact replica of the act done by Drew and Wallace and reviewed in these columns recently.

Even to the business of mixing the sodas, the fire-cracker effect and other pieces of business, the act is exactly the same.

A different solo is sung by the girl, which flops, and the dance which followed was better.

The girl's skirt was very "sloppy," being much higher in front than it was in back and presenting a very careless appearance. Her make-up was bad, being too white around the mouth. Two spots of rouge, unblended, added to the poor effect, particularly as the young lady has a very round physiognomy.

A song was used double for a closer but with no definite results. The act is small-time. H. W. M.

Dear Pal Pass this along
 When the Harvest Moon is Shining I want you
 to see That Old Irish Mother of Mine and tell her
 that I've got the A.B.C.D. Blues and I want to go
 to the land Where the Sweet Daddies Grow where I'll
 be happy when My Baby Smiles At Me

Your old Pal
 Harry Von Tilzer

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Changing three nights. Give full particulars; state salary and be ready to
 join on wire. CARL ADAMSON, "Too Much Jones" Co., Greenwood,
 Aug. 20th and 21st; Whitesville, 23d and 24th; Scio, 25th and 26th; Belfast,
 27th and 28th; Friendship, 30th, 31st and Sept. 1st. All New York State.

ROY PECK

THIRD SEASON WITH HURTIG AND SEAMON—WITH "PUSS PUSS"

FIGHT SCANDAL HURTING LAMBS

The Lambs Club scandal now figuring in the public prints throughout the country, and which resulted from a fractured skull that John C. Slavin is reported to have sustained last week in front of the home of John J. McGraw, threatens to divide the club's membership into several parts, it was reported early this week. Some members insist that McGraw, not being an actor, never should have been permitted to attain membership in the club, citing what they claim to be his nationally known bellicose proclivities as the best reason for their attitude. Others claim that his recent suspension by the club should have been made permanent and still a third group of members are entirely pro-McGraw and insist that they will resign in a body if McGraw is ultimately ousted from the club. A story was being told early in the week to the effect that one of the latter group, in urging the retention of McGraw at one of the meetings called by the House Committee, told the members that none of them need expect any more tickets to the Polo Grounds, if the Giant manager is ousted.

McGraw and William Boyd had a fight in the club's grill the previous Sunday (August 9) morning. Boyd was the victor and McGraw very much vanquished, according to the latter's own admission. Then McGraw went to his home 301 West 109th street, in a taxicab, accompanied by Winfield Liggett and John C. Slavin. McGraw and Liggett were the first two to get out of the taxi when it arrived in front of McGraw's home. Slavin followed them, according to various accounts of the facts, and attempted to grasp McGraw's arm, but the latter is reported to have pushed or punched the actor, who fell and was picked up with blood streaming from his mouth and head. Slavin was rushed to St. Luke's Hospital, where he is now recovering from what physicians there declare to be a fracture of the skull. In addition, the actor is reported to have lost two front teeth.

The police began an investigation almost immediately, and the following day District Attorney Swann began an investigation for the purpose of presenting the matter to the Grand Jury. Many witnesses were interrogated. McGraw remained at home and refused until last Saturday to admit into his apartment representatives of the District Attorney's office. This, too, despite an appointment for the examination of McGraw by Assistant Attorney Marro, which McGraw's attorney, Emil Fuchs, arranged for last Friday. It was only after the District Attorney threatened to issue a formal subpoena that McGraw permitted himself to be interrogated at his home, where he is recuperating from injuries he says he received at the Lambs Club. He stated that he was hit in the head and face with a water bottle and that he does not remember what happened after that, except that he woke up and found himself home in bed. Up to the end of this week no statement had been forthcoming from Slavin.

Liquor figures prominently in the scandal. For, previous to the fight in the club, witnesses declare that the principals, as well as others, had been drinking heavily. McGraw himself is reported as having stated that he consumed several quarts of liquor previous to his fight with Boyd. It is also reported that McGraw really mistook Boyd for James Crane, the husband of Alice Brady and the son of Dr. Frank Crane, the editorial writer. Just what fault, real or imaginary, McGraw has to find with young Crane has thus far not been revealed.

Lambs Club officials denied last week reports that there was a great deal of liquor stored in the club. Following this denial the police, early last Thursday morning, seized fifteen cases of liquor which had been piled into a cab waiting in front of the club. Simultaneous with the seizure of the liquor the police arrested the two men who, they say, were in charge of the spirituous cargo. The men are Charles Bertney, a chauffeur, who gave his address as 114 West Forty-fifth street, and L. Ernest Smith, clerk and waiter at the Lambs Club.

The prisoners were arraigned before United States Commissioner Hitchcock, who held them in \$500 bail each for examination. Subsequently Bertney was dis-

charged from custody. Both the ownership of the liquor and its destination at the time of its seizure have thus far not been revealed.

In the meantime, despite the subsequent reiteration by officials of the club that the liquor did not belong there, the police and Federal authorities are reported to be constantly watching the club.

The odium that at the present time attaches to the Lambs Club by reason of the wide publicity given the McGraw-Slavin and liquor affairs has another angle, which is reported to be none other than Hearst and his papers. Hearst is reported to be "squaring" the peeve that he suffered several years ago, while the war was going on, as the result of his papers being barred from circulation in the club. So far as could be ascertained, the barring of the Hearst papers was not officially sanctioned, it having been given out that the action was one taken by the librarian personally at the time.

The reason for the elimination of the Hearst publications was the report, chiefly circulated by the *Tribune*, that Hearst was not thoroughly patriotic. At any rate, the fact remains that his publications were ousted from circulation at the Lambs, which also resulted in the resignation from the club of several newspaper men members who were employed on various Hearst publications at the time, including Tom Powers.

With the unsavory occurrence of last week, the Hearst publications are reported to have seen a way to "get even" with the Lambs Club. Besides giving daily reports of the developments in the case in a most colorful manner, it is reported that the Hearst papers, more than any other, stirred the District Attorney as well as the Federal authorities to action.

Thus, there is included in the stories of the affair printed by the Hearst papers extraneous incidents that have nothing to do with the present case, but that, in themselves, tend to reflect on the club's dignity.

For example, an incident is told of the time, recently, when General Pershing was the club's guest of honor. According to the Hearst paper that printed the story, a drunken member grossly insulted the general by walking up to him and, pointing to the braid and other insignia adorning the general's uniform, remarking: "Some scenery there, old top. Where did you get it?"

It is also recorded in one of the Hearst papers of last week that all a member needed to do to obtain liquor at the Lambs was to walk over to the candy counter, lay \$12 on the counter, give some sort of signal, "and a bottle of liquor would magically appear on the counter, to be carried away and consumed in private in the club." This story, it may be added, is based by the paper that carried it, not on actual knowledge, but on report.

That the Hearst papers should be rapping the Lambs Club is not particularly surprising. But what does appear to reflect against the club's dignity is the ingenuous, to say the least, attitude adopted by at least one of its officers in relation to the question of liquor and drinking at the club.

Drinking is going on at the Lambs as it is at any number of metropolitan clubs. It is no crime to drink. Only recently a newspaper man came upon a bevy of persons sitting in the cellar of the Lambs Club; they were gathered in a room that appeared to be underneath the sidewalk. Glasses with amber colored drinks were very much in evidence. Hal Forde, a member of the party that was in the cellar, grossly insulted the newspaper man, who had come to the room in search of Charles Stevenson, who used the room as an office during the time he was actively engaged with the affairs of the Lambs' Gambol.

It is said that when the issue of whether or not McGraw should retain membership in the club comes up, as it will, for he has been suspended again, he will be supported by a large number of actor members who are also members of Equity. The Equity fealty toward McGraw springs from the fact that, last Summer, during the actors' strike, McGraw, through the Giants' baseball club, aided the Actors' Equity Fund.

Boyd still remains in good standing at the Lambs, nor is there any indication that he will even be temporarily suspended.

FISKE O'HARA STARTS

STAMFORD, Conn., Aug. 12.—Fiske O'Hara opened here this week in his annual production, this time called "Spring-Time in Mayo."

Anna Nichols Duffy, who wrote the piece, and George H. Gardan, who furnishes the music for his songs, have set a standard for themselves and they cling to it as tenaciously as the Friends of Irish Freedom hold on to the idea of national independence. It is significant that there's nothing about politics in the play, and it would be equally as acceptable to the Sinn Fein as to the followers of Carson. It's chiefly made up of good humor and sentiment.

At the beginning of the story, Betty Walsh is about to marry Sir Roger McWarren. They have never seen each other. Betty's father is willing to give half of his fortune that Betty may enter the nobility, and Sir Roger needs the money so badly that he's willing to jilt Lady Olga, deeply in love with him. Sir Roger is in love with Lady Olga, too, and he realizes it after his brother, just arrived from Canada, has married Betty, who thought he was Sir Roger, but loved him for himself. To bring the story to the right sort of an ending, with Sir Roger repentant and gradually getting separated from his artificial notions, the play goes through a lot of comical situations.

Those in the cast besides the star are: W. T. Sheehan, Patricia Clary, Mary Louise Malloy, J. E. Miller, Frederick Pymm, George Sharp, Nan Bernard and J. P. Sullivan.

AMUSEMENT TICKETS NECESSARY

WASHINGTON, Aug. 13.—Turnstiles which register the number of persons admitted to places of amusement, when used in lieu of a ticket or card of admission system, will not be allowed by the tax collecting agencies of the governments, it was announced today by the Bureau of Internal Revenue. To insure the collection of amusement taxes the bureau gave notice that the turnstile systems, when used regularly, must be set aside or supplemented by tickets, if amusement operators wish to escape prosecution for violation of tax regulations.

DUNN GOES WITH COHAN

Edward W. Dunn, on Monday, assumed the duties of personal representative for George M. Cohan, in the latter's individual producing enterprises, for the new season. This new assignment necessitated his severing connection with the Cohan and Harris firm, for which he had been general press representative for a number of years.

VEES COMPANY MOVES

WHEELING, W. Va., Aug. 16.—The Albert Vees Stock Company closed here Saturday night. The closing play was "Old Lady 31." The company will not lose a day. They are booked to open Aug. 16th at Zanesville, O., with one play a week, matinee Wednesday and Saturday. They will play at the Weller Theatre. The company is under the management of Jack Ball. Louis Lytton will be stage director.

MANY "ANGELS" BACKING SHOWS

(Continued from Page 4)

has also taken over the entire ownership of "The Royal Vagabond" from his erstwhile partner, Sam H. Harris. This show, now in rehearsal, will open a road tour September 3 in Wilkes-Barre, Pa.

Joseph Klaw has placed in rehearsal "Mrs. Jimmy Thompson," Edith Ellis's comedy which he presented here last season at the Princess Theatre. The piece is scheduled to open in Brockton, Mass., August 30, with the original cast, except that Lynn Starling will replace Gordon Johnstone of the original cast.

H. H. Frazee will have three companies playing "My Lady Friends" next month. Jack Norworth is appearing in the piece in Boston at the present time, playing the role originated last season by the late Clifton Crawford. Two other companies are now rehearsing in the piece. Carlyle Blackwell, erstwhile motion picture star, heads the cast of the company that is scheduled to open August 30 in Norfolk, Va. Paul Nicholson heads the cast of the company that will open in Easton, Pa., September 6.

A. L. Erlanger has placed in rehearsal "Monsieur Beaucaire," which will open in Syracuse, N. Y., September 25, with substantially the same principals in the cast as it had last season. Erlanger is also one of the producers of the current "Hitchy-Koo" show, now in rehearsal, and it is scheduled to open early next month. Flo Ziegfeld and Charles B. Dillingham are the other two interested in the current Raymond Hitchcock revue, written by George V. Hobart and Jerome Kern.

Another show which Dillingham now has in rehearsal is the Fred Stone show, "Tip Top," written by Anne Caldwell and Ivan Caryll. This will open early next month.

Flo Ziegfeld will present a new "Midnight Frolic" show atop the New Amsterdam, August 23. This one was written by Ballard McDonald and Harry Carroll, the first show that these writers have ever written for Ziegfeld. Edward Royce is staging it. About two weeks after the new midnight show opens, Ziegfeld plans to place in rehearsal a new Nine O'Clock show, to open early in October.

Edgar MacGregor is having "Self-Defense" fixed up so that it may re-open in Chicago next week.

George Broadhurst has in rehearsal two "The Storm" companies, and one "The Wonderful Thing" company. The first of the "Storm" companies is scheduled to open in Chicago August 29, with the following in the cast: Helen MacKellar, Edward Arnold, Robert Rendel, Max Mitzel, Charles T. Lewis. The next one, a special

company, will open at the Montauk Theatre, Brooklyn, August 30, with the following players: Katherine Hayden, Ben Taggart, Eric Maxon, Charles Henderson, James Driscoll. "The Wonderful Thing" will open in Chicago August 30. The players are Jeanne Eagels, Gordon Ash, Olive Temple, Jane Marbury, Eva Leonard, Bayne, Ben Lyon, Stanley Warrington, George Schaffer, Philip Dunning. Mrs. Trimble Bradley is staging all three plays.

William A. Brady opened "The Immodest Violet" last Monday night in Long Branch, N. J. This comedy by David Carb is scheduled to open here within the next four weeks. The players are Marie Goff, Florence Gerald, Frank J. Wood, Louis Frohoff, Clarence Rockefeller, Rousseau Voorheis, Henry W. Pemberton, Marie Haynes, Kenneth MacKenna, George Williams, John Cromwell, Allan Kelly, Richard Collins, Edward Watton, Thomas Larsen, George Fredericks, Eda Heinemann, Josephine Williams.

Morris Rose and Walter Hast, associated with Lee Shubert, have placed in rehearsal "Scandal," with Charles Cherry and June Walker playing the role originated by Francine Larrimore. The play opens at the Shubert-Riviera Theatre on Labor Day.

The Shuberts have in rehearsal at the present time "Florodora," which opens a road tour next week in Philadelphia. Two companies in this show will hold forth later in the season. They are also the reported producers of "Mystery," the drama by Edward Delaney Dunn, which opened last Monday night in Atlantic City with the following players in the cast: Thais Lawton, Katherine Grey, Dorothy Mortimer, Grace Hampton, Mary Jepp, Paul McAllister, Howard Truesdell, Douglas Cosgrove, Cyrus Wood, Harold Heaton, Percy Benton, Fleming Ward.

Leo Ditrichstein is rehearsing in his last season's starring vehicle, "The Purple Mask," with which he will open a road tour next Monday night in Toledo, O.

Nance O'Neill is rehearsing in "The Passion Flower," in which she will open in Chicago September 5.

O. E. Wee, the road show producer, has in rehearsal "The Trail of the Lonesome Pine," scheduled to open Labor Day. In addition he has already sent on tour "The Little Shepherd of Kingdom Come."

Within the next ten days the various producing managers, road and local, will place in rehearsal a large number of new plays intended for presentation by the middle of September.

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Lyrics by AL. DUBIN

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A SKETCH? YES, BUT SURE FIRE.

WOP-COMIC
SOUBRETTE
EVER KETCH US

CARNEY &
CARR

DANCIN'
FOOLS IN
VAUDEVILLE

THE LEAVES OF THE SHAMROCK

(ARE SHAPED LIKE MY HEART)

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SPECTACULAR NOVELTY

Direction—LEWIS & GORDON

H. B. LIAZEED

ZOE LIAZEED

HIPPODROME SHOW, "GOOD TIMES," OUTDOES ALL FORMER EFFORTS

To say that "Good Times," Charles Dillingham's latest musical spectacle at the Hippodrome, is the best production ever housed in that vast showhouse, would be putting it mildly. For the show, judged from any angle, is positively the greatest and most worth-while one of its kind this country has ever seen.

In pretentiousness it has no equal. Its three acts and fifteen scenes are punched through with riotous color, scenic effects, some of which positively awe the beholder, and rollicking entertainment that has for its motif a horde of capable and versatile entertainers.

To R. H. Burnside goes the credit for developing this human and decorative mass into something definite, substantial and essentially entertaining. He produced the show and his capable functioning is apparent throughout.

The music is credited to Raymond Hubbell, also the musical director, and most of it is exceptionally tuneful. It is so much so, in fact, that there are several tunes which appear to be destined for wide popularity, what with the original orchestrations by Frank Sadler. The tune called "Just Like a Rose," sung by Joe Parsons, has all the earmarks of a popular hit. This, too, may be said of "Sunbeam," "The Land I Love," "You Can't Beat the Luck of the Irish," and "Hello, Imagination." Pretty good for one show, we'll say.

With the return of Marceline, the Hippodrome seemed to be the Hippodrome of old. And, in addition, the show has the services of no less a clown than Poodles Hanneford, who with his family of equestrians that seem to the saddle born entertained brilliantly with their individual and collective stunts.

Joe Jackson and his bicycle both found considerable favor. And, as for Perry Corwey, a clown musician who gets tone and melody out of all sorts of strange instruments, he proved to be one of the most entertaining surprises of the show. His playing of an instrument that looked like a picket fence was a triumph.

Belle Story, the show's prima donna, never has sung to better advantage. And as for Arthur Geary, another holdover from last season's show, his singing will, undoubtedly, help to popularize "You Can't Beat the Luck of the Irish."

Sascha Piatov and Mlle. Natalie figure eminently in the dancing. Dorothy Gates dived from the top of the building into the tank, thereby earning a great deal of applause for herself. The Berlo Sisters also figure in the aquatic part of the program.

As a matter of fact, there are so many interesting principals in the show that it is almost impossible to remember them all. Those that we have mentioned were chosen more or less haphazardly. But this much is certain, whoever it was that was doing a bit did it well.

The huge electrically lighted map of the United States, used in connection with the "Land I Love Number," as the finale of the first act, was the most effective seen in the show. "The Garden of Flowers" scene is unusually beautiful. The toy shop scene in the second act may also be mentioned as a very distinctive one.

All of which leads us to believe that the Hippodrome will experience good times throughout the tenancy of "Good Times," the wonderfully entertaining show that Charles Dillingham has provided and for which he deserves unstinted praise and credit. The entire program of the show, as played on the opening night, was as follows:

FIRST SCENE—ACT ONE

Shadowland
(Invented and arranged by Max Teuber)
Music by Max Steiner

CHARACTERS

Episode 1—The Statue of Light..... Elizabeth Coyle
Episode 2—Her Shadow..... Daisy Smythe
Episode 3—Iridescent Shadows by Miriam Miller, Olive Clarke, Winifred Wood, Mollie Wood, Bobbie Kern, Iase Nelson, Florence Phelps, Minnie Clifton, Nellie Melville.
Episode 4—Shadows of Long Ago.
Episode 5—Bubbles.

SECOND SCENE

The Valley of Dreams
(Painted by Tarazona Bros.)

CHARACTERS

Imagination..... "Happy" Lambert
Time..... William Williams
Adventure..... Albert Froom
Ambition..... Al Harrison
Hope..... Robert MacClellan
Courage..... Joseph Parsons
Happiness..... Gladys Comerford
Justice..... Ethel Whitney
Romance..... Alice Poole
Love..... Hattie Towne
Sunbeam..... Daisy Smythe
Moonbeam..... Elizabeth Coyle
Dawn..... Louise Rose
Wisdom..... Joseph Frohoff
Spring..... Florence Gast
Summer..... Helda Strauss
Autumn..... Olive Clarke
Winter..... Miriam Miller
Truth..... Belle Story
Youth..... Nanette Flack
Night..... Sascha Piatov
Morning..... Mlle. Natalie
1st Rainbow..... Alice Nash
2d Rainbow..... Edna Nash
—and Rainbows, Sunbeams, Nymphs, Fairies, Butterflies, Bees, etc.
Solo—"Valley of Dreams"..... Joseph Parsons
Song—"Sunbeams"..... Alice and Edna Nash
Adagio—"Morning and Night"..... Sascha Piatov and Mlle. Natalie
Entrance of the Flowers.
Duet—"Youth and Truth"..... Belle Story and Nanette Flack

THIRD SCENE

Music and Fun

By Perry Corwey

FOURTH SCENE

The Hall of Commerce
(Painted by Mark Lawson)

CHARACTERS

Japan and China..... Olive Clarke and Hattie Towne
Holland..... Elizabeth Coyle
Russia..... Helda Strauss
Poland..... Florence Pray
India..... Daisy Smythe
Greece..... Alice Poole
Egypt..... Maude Mallia
Spain..... Vera Bailey
Belgium..... Violette Beasey
Italy..... Lillian Carena
France..... Mlle. Natalie
England..... Gladys Comerford
Scotland..... Edna Nash
Wales..... Alice Nash
Ireland..... Florence Gast
Hawaii..... Miriam Miller
Philippines..... Emma Rose
Panama..... Louise Rose
Porto Rico..... Bertha Rose
Samoa..... Elsie Rose
America..... Madge Loomis
An American..... Arthur Geary
Truth..... Belle Story
Liberty..... Nanette Flack
Columbia..... Virginia Futrelle
March of International Produce.
Entrance of the United States.
Entrance of Truth, with Liberty, Peace and Columbia.
Finale—"The Land I Love"—Belle Story and Arthur Geary, with Hippodrome Chorus.
Intermission.

FIFTH SCENE—ACT TWO

A Toy Store

(Painted by Mark Lawson)

CHARACTERS

The Musical Dolly..... Belle Story
The Tin Soldier..... Robert MacClellan
The Dancing Doll..... Gladys Comerford
The Minister..... Charles Strong
Harlequin..... Sascha Piatov
Columbine..... Mlle. Natalie
Italian Doll..... William Weston
Mogis Doll..... Al Harrison
Tramp Doll..... Lee Gross
Jack in the Box..... Bobby Rosalee
Pierrot..... Miriam Miller
Pierrette..... Helda Strauss
Spanish Doll..... Olive Clarke
Egyptian Doll..... Elizabeth Coyle
Irish Dolls..... Nash Sisters
Clowns—Chas. Revell, Eddie Russell, Joseph Russell, Albert Alberto, Mike Morris, Bobby Riano, George Bleasdale, Four Nelsons, Billy Pandor, William Stanley.
Fat Doll..... Joseph Frohoff
Rag Doll..... George Davis
Dog..... Tommy Colton
Monkey..... Harry Ward
Lion..... Arthur Hill
Song—"The Wedding of the Dancing Doll."
Belle Story and Hippodrome Chorus.
Specialty: Four Roses.
Specialty: Four Nelsons.
Solo—"You Can't Beat the Luck of the Irish." Arthur Geary and Hippodrome Chorus.
Dance—Harlequin and Columbine:
Sascha Piatov and Mlle. Natalie.
Specialty by The Pender Troupe.
Song—"Hands Up," "Happy" Lambert, Abdallah's Arabs.

SIXTH SCENE

The Tiny Theatre

Specialty by Kara and Sek.

SEVENTH SCENE

Inside the Hippodrome

(Painted by Robert Law)

Return of Marceline.

EIGHTH SCENE

The Hanneford Family

Introducing Edwin Hanneford—"Poodles," the world's leading comedian-equestrian.

NINTH SCENE

Outside the Hippodrome

Power's Performing Elephants.

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Every Sunday—2 Big Concerts 2

Casino Theatre

This Week

PEEK-A-BOO

Next Week—HIP-HIP-HOORAY GIRLS

FOX OPENS ALBANY

The Fox Film Company has lately
opened new offices in Albany under the
local management of Clayton P. Shee-
han, with John P. Spandau as district
manager and W. C. Gehring as assistant.

BILLY HART WRITES SONG

Billy (Pop) Hart has just copyrighted
a new song entitled "Oh You Babe Ruth"
which, from the lyrics, should be a hit,
though whether or not a home run, re-
mains to be seen.

ACTS PLAYS, SKETCHES WRIT-
TEN. TERMS for a stamp.
E. L. GAMBLE, Playwright,
EAST LIVERPOOL, OHIO.

TENTH SCENE

The Garden of Flowers

Duet—"Just Like a Rose," Nanette
Flack and Joseph Parsons.

(Painted by Mark Lawson)

ELEVENTH SCENE

Anywhere in America

Song—"Hello Imagination," "Happy
Lambert and Hippodrome Chorus.

TWELFTH SCENE

On the Boardwalk

(Painted by Mark Lawson)

Specialty by Joe Jackson.

THIRTEENTH SCENE

On the Road to Colorland

(Painted by Mark Lawson)
Finale—"I Want to Show You Color-
land," Belle Story, Arthur Geary and Hip-
podrome Chorus.

Intermission.

FOURTEENTH SCENE—ACT THREE

The Magic Grotto

(Painted by Tarazona Bros.)
Solo—"Sing a Serenade,"...Nanette Flack

FIFTEENTH SCENE

The Land of Happiness

(Designed by Mark Lawson)
(Painted by Tarazona Bros.)
Solo—"Welcome Truth,"...Joseph Parsons
March of the Water Guards—"Where Do
They Go?"

Specialty by the Berlo Sisters, and the
Twelve Disappearing Diving Girls.
High Divers...Dorothy Gates, Anna Mack
Finale—"Truth Reigns Supreme," Belle
Story and Hippodrome Chorus.
The entire production staged by R. H.
Burnside, general stage director, New York
Hippodrome.

Orchestra under the direction of the
composer. Orchestration by Frank Sad-
dler.

Notice.—All the lyrics, music and me-
chanical effects of "Good Times" are copy-
righted and fully protected by patents ac-
cording to law, both in the United States
of America and Canada, and in all foreign
countries. Public presentation of any por-
tion of this production is positively pro-
hibited and any infringement will be vig-
orously prosecuted.

CHARLES DILLINGHAM.

Musical Director.....A. J. Garing
All scenery and mechanical effects built
by Edward Roelker.

Electrical effects by Joseph Elsner.

Properties by E. Louis Bauer.

Hydraulic effects by Robert Hillard.

Costumes designed by Will R. Barnes
and Gladys Monkhouse.

Costumes by Hippodrome Costume De-
partment, Brooks Theatrical Costumers,
Madame Freisinger and the Eaves Cos-
tume Company.

Dances arranged by Cissie Hayden.
Shoes by I. Miller. Wigs by Hepner and
Winkleman.

Flowers in the Second Act executed by
the Natural Plant Preserves Co., other
flowers by the General Flower and Deco-
rating Co.

Parasols by Dittman and Cohan.
Musical Bells by R. N. Mayland & Son.
Stage Manager.....Clyde W. Powers
Assistant Managers.....

Eddie Arlington, Harry Smith

CHARLIE WON'T FIGHT DIVORCE

SALT LAKE CITY, Aug. 11.—Charlie
Chaplin, stopping at a hotel here, said
to-day that he will not oppose the di-
vorce suit sought by Mildred Harris, his
wife, if she will not try to prevent him
from selling his latest picture.

"I will give her a divorce any time she
consents to withdraw the restraining or-
der against my latest picture," he said.
"I offered her a substantial sum, but she
clings to the restraining order. There is
a State law that prohibits serving of
such an order, and I am going to stay
here until the picture is sold. I have
two years' work and \$300,000 of my
money tied up in it and I am not a rich
man."

NATIONAL ELECTS OFFICERS

PHILADELPHIA, Pa., Aug. 14.—Officers of
The National Booking Corporation have
been elected as follows:

Jules Mastbaum, president, E. V.
Richards, New Orleans, first vice-presi-
dent; Sam Katz, Chicago, second vice-
president; James Clark, Pittsburgh, third
vice-president, and Harry Schwalbe, Phil-
adelphia, secretary.

A board of directors is to be chosen
and a meeting to determine a policy
will be held at the end of the month.

FILM FOLK SAIL

Jack Pickford and his wife, Olive
Thomas, Joseph M. Schenck and his wife,
Norma Talmadge, and Dorothy Gish,
with her mother, Mrs. Mary Gish, sailed
for Europe last week on the Imperator.

RAY GOETZ DOING REVUE

"Picadilly to Broadway," described as
an Anglo-American revue, is to be pro-
duced by E. Ray Goetz and will go into
rehearsal next Monday. The libretto is
by Goetz and Glenn McDonough, while
there will be special scenes by Rip, the
French revue writer, and by Arthur Wim-
peris, the English librettist.

By special arrangement with Charles
Cochrane, of the London Pavillion, Goetz
has obtained the English character com-
edian, Morris Harvey, who, with his wife,
Mae Bacon, arrived here this week. The
opening performance will be in Washing-
ton on September 20, prior to a New
York opening.

LEACH IN MIAMI

MIAMI, Fla., Aug. 13.—Harry L. Leach
opened his stock season here on Monday of
this week at the Mank Theatre and will
continue throughout the Fall and Winter.
The plays to be acted will be chosen by
popular vote of the audience.



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Everybody who's anybody in the
profession uses McK & R Albo-
lene to remove make-up.
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WM. McNALLY

81 East 125th Street New York

POWERS COMPANY SUED

The Powers Film Products Company, a
manufacturing concern, is defendant in
three suits filed against it in Rochester,
N. Y. One action is for \$250,000 damages,
brought by a New York merchant, and
another is for \$10,333 brought by Fred.
J. Harrison, for back salary.

Harrison went to work for the film
company soon after it was organized here
in July, 1918, as a chemist. He claims
that he perfected a new process of man-
ufacturing film which was especially de-
sirable. He claims that after he discov-
ered what he terms "frauds" being per-
petrated by the film company, he re-
fused to work for it any longer and con-
sequently threw up his job. After quit-
ting, Harrison says he asked for his back
pay, which he claims the company re-
fused to give him. George B. Ward, for-
merly a superintendent at the film plant,
also brings a suit against the company,
in which he asks \$6,000 to collect back
pay.

Harrison is endeavoring to get all
those owning stock in the film company
to join with him in forming a stock-
holders' protective association. He says
that it is the purpose of the association
to demand the money they paid out for
stock. He says that the company will
be sued by the stockholders if necessary.
Harrison said that he estimated Roch-
ester people were in debt to the sum of
\$1,000,000 through purchase of stock in
the film company, which he claims has
depreciated to such an extent that it is
hard to get \$6 a share for it now. Thomas
E. Donovan was the broker who sold the
stock here.

The Powers Film Products Co. was or-
ganized here in July, 1918, and occupied
the old Fireproof Film Co. building at
Marigold and Ridgeway Aves., where it
has been ever since. The firm is still
doing business. Halton B. Bly is attor-
ney for Harrison in the damage suit.

"Stockholders numbering 278 from all
parts of the country have indicated their
earnest desire to have a thorough in-
vestigation of the formation and general
conduct of the business. If the Powers
Non-Inflammable film and the wonder-
ful motion picture machines so loudly
heralded when the stock selling campaign
was in full swing, are simply figments
of the imagination, if the losing of these
suits gravely imperils the very existence
of the company, if the concern can be
ejected from its buildings at the behest
of any individual, if second hand East-
man cans are in use, if the price of the
stock was boosted from \$10 to \$25 by the
insiders, after this large suit had been
filed against the company, the stockhold-
ers feel that they should be so advised
so that they may at least inquire
whether any steps may be taken to pro-
tect them."

WANT AN ACCOUNTING

Harry I. Garson and Herbert K. San-
born, directors and stockholders of the
Equity Pictures Corporation, asked the
Supreme Court last Tuesday to compel the
corporation, Patrick A. Powers and
Emanuel H. Goldstein, also directors, to
render an accounting, complaining that the
business of the corporation has not been
conducted for the best interests of the
stockholders.

According to the directors, at a meeting
held in May, Powers was elected a direc-
tor, but not an officer of the concern. La-
ter the minutes of the meeting were al-
tered, they state, making it appear that he
had been elected treasurer at a salary of
\$300 a week. The plaintiffs also claim
that they have been refused access to the
books of the corporation since the last di-
rectors' meeting, held in May. The assets,
it is stated in the complaint, consist of
\$1,000,000 worth of films, some of which
feature Clara Kimball Young.

START MANAGERIAL SCHOOL

MINNEAPOLIS, Minn., Aug. 5.—Finkel-
stein and Ruben have put into operation
a new scheme which promises to be very
successful. They are teaching their em-
ployees the business of managership and
the course, two hours, twice a week, in-
cludes the handling of pass fiends, as well
as other managerial duties.

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LATEST NEWS,
REVIEWS,
VAUDEVILLE
DATES AHEAD
ON SALE
AT ALL
NEWSSTANDS,
EVERYWHERE

"MYSTERY" IS ELWELL CASE

ATLANTIC CITY, Aug. 16.—Of late it seems to have become quite the thing to present murder mysteries and solve them without making any arrests or charging any one with the crime.

During this procedure, direct or implied, vilification and ridicule of the police and frank arraignment of accepted legal procedure, forms the padding for what are very often threadbare dramatic coats. The police are not always stupid and there are prosecuting attorneys who are gentlemen, despite the beliefs of the dramatists.

"Mystery," presented last night at the Globe Theatre by the Shuberts, is such another murder play, ending in a solution which is not a solution in the full sense, since the identity of the murderer is never revealed. The usual motives ascribed to such cases are again in evidence, the skunk masking as a man, the silly woman who has to do with him under the excuse of innocence and the shot in defense of honor. It has been done before, a thousand and one times, and in the same way, with the same manikins and the same conclusion.

However, "Mystery" intrigues the interest through human curiosity just as a penny puzzle will hold a man of sound mind for an hour at a time, trying to roll little homeopathic pills into exasperatingly shallow little grooves. There is the usual humor at the expense of the police, the usual thundering denunciation of the law's injustice and the usual blustering, shouting prosecutor who never gets anywhere.

With cunning aforethought, the author has drawn a patent parallel to the Elwell murder case of recent date, which has set mystery lovers all over the land to the thin game of guessing, and this may help some in New York.

After the shortest prologue on record to convince the audience that a murder, or what was then only an attempt at murder, had been committed, there developed a rather neat first act. In the second act, the prosecutor, on the edge of the discovery, is outwitted by a lot of women, but so clumsily and obviously that it is incredible. The third act consists, in greater part, of

a long but well bred invective against the machinery of the law, so much so that a heartless and adamant prosecutor is moved to sudden sympathy to give up the case. In all of this there is practically nothing of dramatic situation and very little action.

In the cast the familiar face and mannerisms of Paul McAllister were recognized. Katherine Grey, in the first two acts gave a very creditable impersonation of the murdered man's widow.

HARRY COOPER'S WIFE HURT

While riding in an automobile, the wife of Harry Cooper, the comedian, her baby, and brother-in-law, received serious injuries through the impact of a colliding bus, which ran into the car at 140th Street and Broadway, last Sunday.

Mrs. Cooper's arm was broken and the baby's head cut in several places, necessitating a number of stitches. Cooper was not in the machine when the accident occurred.

MORRIS PLANS BENEFIT

SARANAC LAKE, N. Y., Aug. 16.—William Morris, the vaudeville agent, who is spending the Summer at his camp here, is planning a big benefit to raise the debt on the St. Bernard Catholic church of this place. The show is to be given here and at a number of the nearby towns as well.

FRISCO MANAGER QUILTS

SAN FRANCISCO, Aug. 14.—Cecil A. Grissell has resigned as manager of the Strand Theatre, which position he has held for the past two years and will be succeeded by E. J. Berg, formerly manager for Goddard's "J" Street Theatre, Sacramento.

BUD BERNIE LAID UP

Price and Bernie are laying off this week due to the fact that Bud Bernie must go to the hospital to have a piece of steel removed from his eye.

One operation was performed recently and Bernie went back to work, but it

BURLESQUE NEWS

(Continued from Page 14)

KAHN SHOW, LAUGH CROWDED; IS LIKED; HARRY BERNARD BACK

One of the best laughing shows of the Summer season was offered by the players of the Kahn Stock Company at Union Square Theatre last week.

The show was staged by Harry Bernard. He called the first part "Seaside Brevities" and the afterpiece "Modern Justice." Both were crowded with laughs. While the first part was very amusing, Bernard held his biggest comedy scenes for the burlesque. In fact, it was the best "Irish Justice" we have ever seen.

Bernard was the judge and we can say we have never witnessed this role before to better advantage. A great performer, this man.

George Walsh did Lawyer Baum and in this role he did credit to himself. Seldom have we caught this fellow to better advantage. He had a dandy comedy part and took every opportunity to show his worth as a character comedian. His plea for some girls who had been arrested for singing and dancing was excellently done.

Joe Rose did a Court Officer and, while not having the chance from a comedy standpoint the other two had, he managed to work up a number of laughs.

Gus Flaig was the prosecuting attorney and handled the part very well, making his charges with ease. He also looked the part he portrayed.

Hattie Beall, as newspaper photographer, and Margie Pennetti and the reform woman, played their parts with credit. Billy Bobberg, charged with having married many women throughout the country, carried the role out as it was intended.

Esther Higbee, while not playing any speaking part in this scene, sang "Pickaninies Blues" for good results, as she did "You'll Never Know" and "Hindu Town," in the first part.

Hattie Beall injected plenty of pep into "Darktown School," "Dear Old Dixieland" and "Rocking Horse."

Margie Pennetti earned the encores given her for "Old Pal," "I'm Telling You" and "Mid the Pyramids."

Gara Zora offered one of the most artistic dances that she has given in her ten weeks' engagement at this house. It was generously applauded.

The business was very good and the audience seemed to enjoy every bit of the performance.

MAURICE LEVY ADVANCED

Maurice Levy, last season assistant treasurer of the Majestic, Jersey City, has been appointed treasurer of that house, and Frank E. Henderson, son of the owner of the Majestic and other theatres, will be the assistant treasurer. James Powers will again manage the house.

CASINO, BROOKLYN, FIXED UP

Jim Sutherland had the Casino, Brooklyn, looking like a new house, when it opened Saturday night with "Peek-a-Boo." It has been entirely re-decorated in a bright color scheme. New smoking room in basement for patrons and dressing rooms for performers are new additions.

DELL IN "LISTEN LESTER"

Delano Dell, known for several seasons as "Doc" Dell and former partner of Roscoe Ails, is now rehearsing with the number one company of "Listen Lester," in which he will play the part of Lester.

"BITS AND PIECES" FULL

The cast for Herk and Pearson's "Bits and Pieces" has been chosen and comprises the following, now in rehearsal: Walter Morrison, Edna Khawles, Eleanor Harte, J. C. Flippen, Charles Ahearn, and his troupe, Margie Coate, and a chorus of Broadway types.

HARRY STEPPE MARRIED

CHICAGO, Aug. 16.—Harry Steppe, of the "Tid-Bits" Company, was married here yesterday to Vic Dayton, well known in burlesque.

GIBSON REPLACES WILLIAMS

Jack Gibson was booked last week by Roehm and Richards with Barney Gerard's "Follies of the Day," as straight man, to replace John Williams, compelled to cancel on account of illness.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

Du Feil and Covey are spending a five weeks' vacation at Lake Cassayune.

Fred Hall has been added to the cast of "Pitter-Patter."

Grif Williams will manage Gus Hill's "Captain and the Kids" this season.

Annette Bade has been engaged for a part in the new "Midnight Frolic."

Rae Siegel has returned from a two weeks' vacation at White Lake, New York.

Eva Emmet Wycoff opened with a new act at the Lyric, Newark, this week.

George McKay is back in "Honey Girl" after a month's absence caused by an attack of mumps.

Harry Hines has been handed a forty weeks' route over the Loew time, booked by Abe Feinberg.

Jack Gibson has been engaged by Barney Gerard for the "Follies of the Day" show.

Jay D. Barnes has returned to his duties as press representative for Oliver Morosco after six weeks' illness.

James G. Glass, of Chicago, has left the vaudeville business for the life insurance field.

Sam Kramer, of the firm of Kramer & Levy, has returned to Chicago after a six weeks' vacation along the Great Lakes.

Hank Allardt, of the Allardt circuit, Chicago, is in New York where he will spend two weeks on business.

Bradbury and Babb have been placed for a new act now in rehearsal by Jenny Wagner.

Fred Heubner, manager of Keeney's, Newark, is to be married on August 24 to Anita Rogers, a non-professional.

Delamar and Kackett's "Dance Shop" has been booked for a tour of the Orpheum time, next season.

Jupiter and Mars, an animal posing act, has been booked for a forty week tour of the Pantages time by Tom Rooney.

Abe Brin has returned from his vacation and is back at his desk in the Orpheum office this week.

Harry Weber left for Chicago last week to look for material and is expected back this week.

Hal Pierson, of "The Volunteers," closed recently on the Loew time and opens on the W. V. M. A. time in the near future.

Henry Chesterfield has returned to his desk at the N. V. A. after a trip to Kalamazoo.

Tom Egan, the Irish tenor, will make a tour of Great Britain and Ireland during the latter part of the coming season.

Joe Worth and Meyer Gordon are doing a black face act on the Keith time. They broke it in several weeks ago.

Hoyt, Harris and Winters, booked by Lewis and Gordon, have been routed over the Keith time for the season.

Ingrid Slettengrin, the Swedish violinist, has been booked by Phil Taylor to appear on the Keith time this season.

A. Jacobs is again back on the job at the Terrace Garden Dance Palace, after a two weeks' vacation in the Catskills.

Vivien Oakland is to have a role in "The Girl in the Private Room," a new play with music.

Gladys Caldwell has been engaged to play the principal feminine role in the Fred Stone show, "Tip-Top."

Calvert and Shayne have been signed for the Shelbourne Revue for the remainder of the Summer.

Virginia Speilberger, of the Harry Bestry office, is spending a two weeks' vacation in the Maine Woods.

Lillian Shattuck has been appointed chairman of the house committee of the Actors' Fidelity League.

James Henshel, director of the State Lake Theatre Orchestra, Chicago, is to start next week for the Coast on a two weeks' vacation, the first in ten years.

Izetta, who will shortly open a tour of the Pantages circuit to the Pacific Coast, has purchased a new seven-room home in Chicago.

James C. Matthews, Chicago representative of the Loew circuit, is taking to reducing and has dropped thirty-five pounds in the last three months.

Vertran Saxton, of the team of Bartram and Saxton, was married last week to Angie Shubinski, a non-professional, residing in Brooklyn.

Bessie Cohen, who has been vacationing for a couple of weeks at White Lake, New York, has returned to her duties at the N. V. A.

Sneed and Clarke open with "Oh Say, Girls," August 23rd at Urbana, Ohio on the Sun time. The act has been given a route to follow.

Annie Mack Berlein and Percival Moore will be included in the cast of "Nothing Doing," the Florence Nash farcial comedy by Barry Connors.

Ray Read is playing the part Blutch Landref had with the Social Maids last season, in the Puss Puss, in which show he is featured with Benny Small.

Young and Maze are playing their first season in burlesque with the Puss Puss Company. They were with Zarrows Revue last season.

Violet Sprath Behlen, last season with the "Cabaret Girls," is sobrette with Hurtig and Seamons "Puss Puss" Company on the American Circuit, this year.

Harold Wahlen has joined the "Song Shop" replacing Bob Adams. The act will be at the Orpheum, Brooklyn, week of Aug. 30.

Will Morrissey is staging a new Irish drama by Stanislaus Strong, Jr., entitled "The Invasion." Harry Riley and Nan Bryant will play the principal roles.

Hugh Cammeron has been engaged for the cast of "Nothing Doing," by Barry Connors, which Mrs. Henry B. Harris will shortly present.

Lenore E. Glackler has been granted a decree of divorce from Robert T. Glackler, leading man of a stock company at Portland, Me.

Julia Kelety, French prima donna with "The Shelbourne Girl of 1920," at the Hotel Shelbourne, has just received her final papers as an American citizen.

Langdon McCormick, author of "The Storm," is in Chicago to superintend the stage arrangements for that play, which opens there this week.

Claude Gillingwater has begun rehearsals of "Three Wise Fools," which will open in Boston August 30 and later go on tour.

W. C. McNaughton, treasurer of the Lyceum Theatre, Washington, is in Albany for a few weeks' vacation with his mother.

Lester Sweyd, with "Aphrodite" last season, is to be seen in vaudeville with Clarke Silvernail. They will break in a new act with original material on the Proctor time this week.

Mile. Therese Quadri, who was here last year in "The Better 'Ole" and "Fiddlers Three," returned to this country Monday on the La Lorraine to sing under the direction of the Hammerstein forces.

Anna Leonard, chief usher at the Orpheum Theatre, Brooklyn, for the past six seasons, leaves the theatre this week to become the bride of Detective Thomas Fitzgerald, of the 78th Precinct.

William Stewart, of the N. V. A., will leave for his vacation after the return of John Liddy. He will make a trip to his home in Massachusetts for a few days and then go to Atlantic City.

Edgar J. Ladd, former circus clown and veteran of several battles overseas, was among thirty-five Western men and women graduated recently from the Salvation Army Training College at Chicago.

Jack Norworth, Lillian Fitzgerald and Billy Glason have lately financially interested themselves in the New Breakers Hotel at Miami, Florida, of which Frank Joyce, a brother of Alice, the motion picture star, is the proprietor.

Henrietta Crossman has been given a route of twenty-four weeks and opens in Memphis August 22nd.

Miriam Rosche, of the Orpheum staff, has returned from her vacation at Bangall, New York.

Ethel Earle, Dolly Du Vale, Emmett Merrill and Bernard Brannigan, have closed with "Monte Cristo, Jr." and are resting in their Summer home in Darwin Terrace, Chicago, before joining "The Passing Show of 1919."

Roy Atwell, Harold Crane, Josie Intropodi, Earl Leslie, Dorothy Mackaye, Louis Simon, Mabel Withee, Flora Zabelle, George Bancroft and Christine Miller are in the cast of "The Rose Girl" being produced by Anselm Goetzl.

Harriette Litt, Carroll Sturgis, Four Choristers, Nadine Valle Rand, Mattylee Lippard and Company, Annette and Harry Rose, Julia Benson and the acts "Clownland" and "Revue Comiques" have all been routed by Phil Taylor on the Keith time for the coming season.

Georgie Hale and Rosie Quinn have lately staged a new number on the Century Roof entitled the "Flirtation Dance." They have been engaged for one of the Shubert Shows, "The Village Whirl" which opens at the 44th Street Theatre later in the season, but starts to rehearse in a couple of weeks.

Carrol C. Johnson, who was manager of the Orpheum at Los Angeles for many years and has, more recently, been manager of the Orpheum at Frisco, will handle the Orpheum show that plays Sacramento, Fresno and Stockton, succeeding Harry Campbell, now manager at the Orpheum, Frisco.

FOR SALE, 1 ELECTRIC JAZZ BAND,

consisting of Base Drum, Bells and Triangle Bells, Tambourine, small drum, and cymbals. Bergwald Material Co., 21 E. 4th St., New York.

TO VOTE ON CLOSED SHOP

Petitions for the purpose of calling a special meeting of the Actors' Equity Association, so that the matter of a closed shop for independent managers may be brought to a vote, were circulated among the organization's membership last week. This action was taken following an unsuccessful attempt to bring the measure before the body at last Tuesday's meeting in Aeolian Hall.

More than 2,000 names have already been affixed to the petition, including those of nearly all the association's executives. Fifteen names, according to the Equity constitution, are all that are necessary to oblige the Council to call a special meeting. The Council will meet early this week, when a date for the meeting will be fixed, which, in all probability, will be called within the next fortnight.

Whether or not the issue will then be voted upon from the floor is problematical. It is the opinion of Equity officials that the matter will be referred to a referendum vote. In that case, the entire membership will have to vote either for or against the closed shop. A referendum vote will also necessitate the calling of a second meeting.

The feeling among the association's membership for a closed shop was accentuated, during the week, when it became known that complaint had been filed in the office of the Chorus Equity to the effect that Gus Hill, president of the Touring Managers' Association, had, through a representative in his office, refused to sign a chorister under an Equity contract. The latter, in her complaint, claimed she was told Hill had made known his intention to his office staff, that he would engage no Equity actors this season.

At last Tuesday night's meeting, a motion calling for the adoption of a resolution for a closed shop for independent managers was made from the floor. The motion was declared out of order. Mrs. Hazel Warner read the resolution.

The meeting was called for the purpose of again going over the requested concession of the Touring Managers' Association. Despite the fact that the Association announced its willingness to reduce the requested number of performances from ten to nine a week, the body, as a whole, re-affirmed the resolution passed at the 29th of July meeting.

On Wednesday of last week, the Touring Managers' Association met at the Hotel Astor, where they were informed of the decision of the A. E. A.

Following the meeting, John Coleman, secretary of the Touring Managers, stated that, inasmuch as Equity has refused to see the justice of the managers' "modest modifications or concessions," the managers were prepared to accede to the Equity decision and sign with their members in accordance.

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Can fill any hole in any show. How? He creates and plays the following characters: Rooster, Parrot, Cat, Dog, Lion and Tiger.

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WANTED

Rube Fiddler

Must tumble and dance a little. Address T. J. Dixon, 461 W. 23rd St., New York, N. Y.

Meeker County Fair

at Dassel, Meeker Co., Minn., Sept. 22nd and 23rd, 1920. Write D. E. MURPHY, Sec. Dassel, Minn., for space for Concessions and GOOD CLEAN SHOWS.

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"HAPPY" BENWAY

USER OF PIERCE'S CORK

The Success of Many an Act Is Due to the Fact That They Are Good Choosers.—"DON" CLARK. TWO THINGS I HATE, AND YONKERS IS BOTH OF 'EM.

SEDAL BENNETT

JEWISH VAMP

VICTORY BELLES—NEXT SEASON

Prima Donna **Emma Kohler** Jas. E. Cooper's Victory Belles

ETHEL DE VEAUX

SOUBRETTE

"RAZZLE DAZZLE"

VIOLA (SPAETH) BOHLEN

SOUBRETTE

HURTIG AND SEAMON'S PUSS PUSS

ECTOR AND DENA

DIRECTION—I. KAUFMAN

PLAYING U. B. O. TIME

FRED REESE

STRAIGHT MAN

"VICTORY BELLES"

HARRY **MORRISEY AND DE VERE** FLO
STRAIGHT MAN SWEET SWEETIE GIRLS SOUBRETTE

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WITH PUSS PUSS

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THE TALKING "BOZO"

GROWN UP BABIES

MY TENTH SEASON, AND AGAIN FEATURED AND PRINCIPAL COMEDIAN

MIKE SACKS

"OH BABY" COMPANY. PLAYING K. & E. TIME REGARDS TO FRIENDS. METROPOLITAN THEATRE. MINNEAPOLIS, AUG. 15-21.

WITH "OH-BY JINGO" PLAYING K. and E. CIRCUIT

ALEX SAUNDERS

THAT FUNNY LITTLE HEBREW

DIRECTION IKE WEBER

WATCH THIS BOY: NO SPEED LIMIT

HARRY HOWARD

JUVENILE WITH GROWN UP BABIES

MRS. CHAPLIN ORDERED DIVORCE

LOS ANGELES, Aug. 13.—Despite reports circulated to the effect that Mildred Harris Chaplin had not authorized her attorneys to file suit for her divorce from Charlie Chaplin, Attorney W. I. Gilbert, counsel for Mrs. Chaplin, produced a sheaf of telegrams yesterday proving that the filing of the divorce suit was done according to Mrs. Chaplin's instructions.

Following the publication in New York, of her divorce suit, in which she set forth numerous charges of mental cruelty, Mrs. Chaplin was besieged at her New York hotel by interviewers. The result of these interviews was the publication of a story stating that Mrs. Chaplin denied she had authorized her attorneys in this city to file suit for divorce. The widely circulated reports stated that she had only instructed the attorneys to file suit for separate maintenance.

Attorney Gilbert, who filed Mrs. Chaplin's suit here yesterday declared he had not filed the suit until he had received the following authorization from Mrs. Chaplin:

W. I. Gilbert,
Suite 737 Title Insurance Building,
Los Angeles:

I authorize you to immediately file suit for divorce which I signed against my husband. It is imperative that action be taken immediately. Many thanks for courtesies extended. Best regards.

[Signed]

MILDRED HARRIS CHAPLIN.

When the report was published, Attorney Gilbert wired Mrs. Chaplin, asking her if she had authorized the publication of the story stating she had told her attorneys to file a separate maintenance suit instead of a divorce suit. Mrs. Chaplin's reply, dated August 4, was as follows:

W. I. Gilbert,

Have received no wire from C. C. so far. Have had reporters calling all day long. Simply told them I had left all matters in your hands and authority to file suit for mental cruelty. Was sorry to have it come out in papers here just now, but don't think it will do much harm. Wire answer at once. Best wishes. M. C.

Though the Chaplin divorce squabble remained at a standstill yesterday it was reported that Charlie Chaplin was endeavoring to reach Mrs. Chaplin to persuade her to drop her divorce proceedings and accept a financial settlement. Mrs. Chaplin, it is understood, is evading all of her husband's communications.

KENDALL GETTING BUSY

Messmore Kendall-Robert W. Chambers Productions will make five pictures this year based upon the present works of Chambers and original scenarios written by him. Production on the first of these, "Cardigan," was begun last week under the direction of John W. Noble.

Paralleling these will be the Vivian Martin Productions, of which the first is "The Song of the Soul," already completed. Her second picture, on which work was also started last week, is by Edward Childs Carpenter and has not yet been named. These pictures will be followed by "The Younger Set," "The Conspirators," "The Maker of Moons," and others selected from Chambers' novels.

There will also be a group of five productions in the coming year by a third production unit under the sole supervision of one of the most important men in the picture business. Further details concerning this producing unit have not yet been announced.

ATTACH MILDRED HARRIS' CAR

LOS ANGELES, Aug. 13.—When Mildred Harris Chaplin left for New York recently she failed to pay the rent for the palatial residence she lived in at 674 South Oxford Boulevard, according to an attachment suit filed against her yesterday. The result was the seizing for the second time of her high-priced limousine by Deputy Sheriff Pfaffle. The attachment was upon a claim of \$500 made by John H. Bonnell, her landlord.

Charlie Chaplin, her husband, was made a party to the suit.

On July 29 the same car was attached at the same address, 815 South Grand avenue, on proceedings brought in behalf of A. A. Maripol, a miniature painter, to collect \$75 said to be due for an ivory painting of Mrs. Chaplin, for which it was declared no payment had been made.

LEWIS GOES WEST AGAIN

Edgar Lewis has returned to Los Angeles, where he will resume his production activities, staging "The Sage Hen," a play he has been waiting to produce for two years. He had planned to make "The Hangers On" in a New York studio, but, after a consultation with Elmer R. Pearson, director of exchanges, decided that the picture would not be of the magnitude Pathe desired.

HALLMARK IS BANKRUPT

An involuntary petition in bankruptcy was filed in the United States District Court last week against the Hallmark Pictures Company, film distributors at 1467 Broadway. The total liabilities are stated as approximately \$180,000. Among the creditors is the Penn Export Company, petitioning to recover \$175,000 for money lent.

BOOKING PICTURE SINGERS

The New York Concert League has opened up a motion picture branch, through which it will supply singers and musicians to motion picture theatres throughout the country. Joe Mann and H. S. Kraft are handling this department, as well as the others of the league.

WILLIS GOING ON TRIP

For the purpose of discussing the development of National Picture Theatres, Inc., with many prominent exhibitors throughout the country, Lloyd D. Willis, franchise manager, will shortly start on a tour of all the exchanges of Selznick Enterprises in the United States.

GRIFFITH DELAYS PREMIERE

"Way Down East," instead of having its initial showing on August 23, as originally planned, will be held back until September 23. This is because of the fact that D. W. Griffith has another new feature, "The Love Flower," to open at the Strand on the former date.

PEARL WHITE TO APPEAR

Tomorrow (Thursday) night, at the Audubon, New York, Pearl White is to appear in person in connection with a publicity campaign arranged for the exploitation of the first feature picture in which she has ever appeared, "The White Moll."

GORDONS OPEN BOSTON HOUSE

Boston, Aug. 12.—The Old South Theatre, entirely redecorated and renovated, was opened yesterday as one of the Gordon chain of houses, with Anita Stewart in "The Yellow Typhoon." It will show first runs exclusively.

FLASHES FROM THE FILMS

Bert Lytell and his supporting company in the forthcoming Metro production "The Misleading Lady," have gone to Lake Placid, where they will remain two weeks on location.

John Bowers and James Neill have signed long term contracts to appear exclusively in Goldwyn pictures.

Morris Fleckles, second vice-president of Universal, returned last week after a three months' trip through Europe.

Lillian R. Gale has been placed in charge of Arthur H. Jacobs exploitation, advertising and publicity.

Howard Dietz, Goldwyn publicity, has returned to New York after a trip to the Goldwyn studios in California.

Douglas Maclean will soon start work at the Ince Studios on a picture version of "When Johnny Comes Marching Home," by Charles Belmont Davis. Beatrice Burnham will be his leading woman.

Gladys Walton will play the leading feminine role for Lee Kohlmar and Rudolph Christians in "The Watchmaker."

Jack Evans, formerly assistant director for Vitagraph, will sail for London with Gene Mullin on August 5.

P. E. Meyer, president and general manager of the Gorham Photoplays, Inc., has completed arrangements whereby the latter company will take over the Hallmark, New York exchange, together with all the Hallmark specials and serials now booking.

Olive Tell's third picture for Jans Pictures, Inc., "Wings of Pride" has been completed, cut, titled and assembled under the direction of B. A. Rolfe.

Hyman Silverman has resigned as manager of the Public Projection Rooms, to join the sales force of C. E. Price Co., Inc., dealing with independent productions on the state right plan.

Raoul Sentous, former star of the Theatre Francaise in Paris, has signed a long term contract to appear in Dial Film Company productions.

Frank Borzage is in Los Angeles to begin preparatory work on a new Marion Davies picture which he will direct.

Irwin Lewis has resigned as publicity director of the B. B. Hampton Company to take charge of advertising for the Texas Oil Company.

The tenth episode of Robert Brunton's serial, "Double Adventure," starring Charles Hutchinson, has been completed and production of the eleventh will begin immediately.

Edgar Lewis returned to New York last week after nearly six months spent in California in the production of two big specials for Pathe distribution.

"Pirate Gold," the latest Pathe serial, in which George B. Seltz is starred with Marguerite Courtot, will be shown to the public on August 15, when the first episode will be released.

The La Carmen Productions have contracted with Dolores Lopez, scenario writer, to furnish them with six original photoplay stories within six months.

Production work has just been finished on the five-reel comedy drama adapted from Charlotte Greenwood's musical comedy success, "So Long, Letty."

Thomas Buckingham is directing the third comedy for the L-Ko Company at their studios in Hollywood. Charles Dorety, Bud Jamison, Peggy Provost and Harry Swett are in the cast.

Maurice Fleckles, second vice-president of the Universal Film Manufacturing Company, arrived in New York last week after spending several months in Europe.

Vera Gordon, who portrays the mother in "Humoresque," is to begin an engagement with Selznick this week.

Edna May Spertl following the completion of the exteriors of "The Devil Brew" left immediately for Augusta, where she is now working on interiors at the Edgar Jones studios.

Edward Jose has signed a contract with Associated Exhibitors to make an Edward Jose special in which he plans to have an all-star cast. He will continue to work at the old Thannhouse studio in New Rochelle, where he made the Geraldine Farrar picture, "The Riddle: Woman."

Wyndham Standing has signed a long term contract with Metro, to play leads.

Paul Bern has signed to direct for Goldwyn for five years.

Albert H. Moeller is the new manager of the Michigan Exhibitors' League.

The Films Social Club, Inc., will hold its annual outing and picnic on August 15 at New Dorp, Staten Island.

William A. Haynes, formerly with Equity, has opened an independent exchange in the Film Building, Detroit.

Sydney E. Abel has returned from Europe where he has been since last November in the interests of the Fox Film Corporation.

Tom Melghan left for the Coast last week, where he will start work at the Lasky studios on "Easy Street," Samuel Merwin's story.

Dustin Farnum in "Big Happiness," a Robertson-Cole super-special, is scheduled for release in the near future.

Billy Rhodes will be featured in "Nobody's Girl," the first release of Federated Film Exchanges.

Harry Raver has completed arrangements whereby Anthony Hope's best seller, "Sophia," will shortly reach the screen under the title of "The Virgin of Paris."

Rupert Julian left for the Coast last week.

Eighteen Monte Banks comedies produced by Warner Brothers, will be distributed by Federated Film Exchanges of America as its first series of short subjects.

Director George L. Cox has completed his contract with the American Film Company, with which he has been associated, a long time and has moved to Los Angeles, where he will direct.

Louis B. Mayer will arrive in New York, August 25, after which he expects to go abroad.

Gil Burrows has resigned as manager of the Auditorium at Dayton, O., and has been succeeded by Nathan Erber.

Gina Kelly, brought to this country to play the featured feminine role in "The Face at Your Window," sailed last Saturday for a six week's vacation in Europe.

The Legend Film Company will commence operations in original two reel comedies featuring John Junior and Edna Shipman, upon the return of the latter from Winnipeg, where she is working in "The Foreigner."

Fred McLaren and Scribe Thompson have taken over the management of the Orpheum, Lawton, Okla., just reopened.

Edward J. Weisfeld has been appointed manager of the Alhambra, Milwaukee, succeeding George Fisher.

The Star Theatre, Tarentum, Pa., has been bought by Irwin Zwerling from J. J. Page.

Dorothy Dalton has returned from the Maine woods and York Beach, Me., after filming "Through Men's Eyes."

J. Joseph Sameth is taking a trip through the middle west in behalf of his firm, Forward Film Distributors, Inc.

Max Stearn, according to report, has purchased the Neal house, in Columbus, O., for \$2,180,000.

Edward Jose is at work on another film for Associated Exhibitors at the Thannhouse studios, New Rochelle.

"Black Pawl," a Goldwyn special, has been completed at Hollywood. Russell Simpson played the lead.

"The Whistle," a new film with William S. Hart featured in a new role, is under way at the Hart studios.

Buster Keaton has completed "Convict 13," his second comedy.

Tom Gerhart is writing the continuity of "All Soul's Eve," to feature Mary Miles Minter.

"Harriett and The Piper," a film starring Anita Stewart, has been completed and will be shown here shortly.

Cleo Madison absent a long time from films, has returned in Metro's "White Ashes," after a long vacation in the Sierras.

Beatrice Dominguez, a Spanish dancer, has been engaged to play in the Metro production of "The Four Horsemen of the Apocalypse," which Rex Ingram is directing.

J. F. Newman left last week to establish an office of Screenplay in Shanghai, China.

Wallace Reid is at work on a picture called "Always Audacious," directed by James Cruze.

Louise Lovely is at work on "The Little Grey Mouse," her first Fox starring vehicle.

Clarkson Miller is now editor-in-chief of the Walker Whiteside Production Company.

Eugene O'Brien has completed work on "The Thug," a Selznick picture.

John Loberidge has accepted the management of the Strand, Omaha, Neb. He was formerly well known in New York as a manager.

Otto Little is the latest studio manager for Wm. H. Clune.

W. Hansen has succeeded Harry Schenck as stage manager for Thos. H. Ince.

Phillip Quinn is the new manager for Arthur Guy Empey Productions.

A new moving picture theatre, costing \$250,000 is to be built by Lewis & Brown in Holyoke, Cal.

A. M. Wilbur has been put in charge of the Vitagraph exchange in Toronto, Can.

The titles of "The Thug" and "The Poor Simp" have been changed to "The Wonderful Chance" and "Isn't Love an Awful Thing," respectively.

Sam E. Morris, vice-president of Select is recovering from an operation performed at Mt. Sinai Hospital last week and is at his home resting.

Eugene O'Brien is spending a month with his mother at Bar Harbor, Mich.

Ben Fitzer has purchased territorial rights for "The Woman Untamed," featuring Doraldina, for Northern New York.

Felix Orman, a writer well known in newspaper, magazine and theatrical circles, has become associated with J. Stuart Blackton and is at the Brooklyn studio of the Blackton Feature Pictures.

David P. Howells is to handle all the foreign territory for the Mack Swain two-reel comedies, having signed for the same through the George Price Pictures.

The total amount of revenue derived from the 5 per cent rental film tax for May, 1920, was \$389,295.02, an increase of \$272,153.20 over May, 1919.

Irwin V. Willat has completed his first independent production, "Down Home," to be released by the W. W. Hodgkinson Corporation in October.

The motion picture rights to Mary Hastings Bradley's novel, "The Fortieth Door," have been acquired by Pathe, which will produce it as a fifteen episode serial starring Charles Hutchinson.

"Dynamite" is the title of the second episode in the Pathe serial, "Pirate Gold."

Ouida Bergere, wife of George Fitzmaurice, has gone to Hot Springs, Arkansas, to see her mother, who is ill.

Hope Hampton has furnished two silver cups to be presented to the two best all-round athletes at the Police Field Day games. She will present the cups in person to the winners on the final day of the contests.

"Bunty Pulls the Strings," will be the next Reginald Barker production for Goldwyn. Up to date, no one has been selected to play the role of Bunty.

"Life," William A. Brady's big picture, has entered the cutting stage and it is expected it will be ready for showing the last week in August.

Carl Laemmle has closed a deal with "Film Booking Offices" of London to handle the Universal product for Europe.

"The Marriage of William Ashe" will be the next starring vehicle for May Allison, Metro star.

Edward Earle has been chosen as leading man for Doraldina's picture, "The Passion Fruit."

Harry W. White, formerly with Goldwyn, has been appointed local manager of the United Artists' Corporation at Boston.

"The Price Mystery," an Americanization film, being made for the Motion Picture Producers Association, is under way at the Metro studios in New York.

Virginia Warwick, formerly a bathing girl, has been selected as the Spanish girl in "The Four Horsemen of the Apocalypse," which Metro is filming.

Edward Jobson has been added to the cast of the Doraldina picture being produced by Metro. He joins the Metro stock company with that as his first assignment.

E. A. Golden will have charge of the new exchange operated by the American Feature Film Company, control of which has been assumed by the Metro.

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FROHMAN ESTATE NETS \$17,586

Daniel Frohman, brother, and Alf Hayman, friend, made the first accounting, last week, of the estate left by Charles Frohman who went down with the Lusitania on May 7, 1915. Acting as administrators, they filed their report with Surrogate Cohalan and it was approved. His net estate amounted to \$17,586.

The late "C. F." was fifty-four years old when he lost his life. He left no will and, in addition to his brother, Daniel, is survived by another brother and four sisters, Gustave, Caryl, Emma and Etta Frohman, and Rachel F. Davison, all of this city. His heirs have a \$250,000 claim against the Imperial German Government because of the loss of his life.

In their accounting the administrators charged themselves with \$919,282.36. Out of this they paid for funeral expenses, \$1,280.60; administration, \$23,655.38; to creditors, \$876,760.09, leaving a balance of \$17,586.29 for further distribution, upon which they waived all commissions for acting as the administrators.

In signing the decree Surrogate Cohalan directed that they transfer the \$17,586.29 to the Charles Frohman corporation, file only a \$250 bond with the clerk of the court in the event that the \$250,000, in whole or in part, is ever collected, and after that is done they can consider themselves freed from the responsibilities of administration.

According to the administrators the \$919,282.36 which came into their hands consisted of the following:

Two-thirds interest in Suttan Farm at Harrison, N. Y., sold for \$24,226.19. Cash on hand and on deposit with the Commercial Trust Company: Charles Frohman, account, \$14,605.34, with interest, \$44.42; Charles Frohman, treasurer, \$3,885.58; Alf Hayman, trustee, \$1,674.58, with interest, \$11.16; Empire Theatre, \$18,734.27, with interest, \$124.89; income tax account, \$631.15; Lyceum Theatre, \$8,383.09, and Play Bureau, account, \$7,906.74, with interest, \$52.71.

Deposits with the Astor Trust Company: Charles Frohman account, \$6,399.06, with interest, \$46.66, and Alf Hayman, treasurer \$679.71, with interest, \$4.53.

Deposit with Klaw and Erlanger, \$50,000, with petty cash on hand at office, \$100. Deposit as guarantee for Studebaker lease, Chicago, Ill., \$5,532.31.

Deposits in London, Eng., banks: Duke of York Theatre, \$5,477.88; Charles Frohman, account, \$501.30; tours, account, \$1,582.87; Globe Theatre, account, \$6.59, and "Are You a Mason?" Roy, account, \$14.96.

Loans made and which have been collected: William Somerset Maugham, \$80.54; Ethel Barrymore, \$1,812.09; Doris Keané, \$203.60; Daniel Frohman, \$150.71, and Charles B. Dillingham, \$85,726, realized in December, 1916.

Cash from production and fit-up account: Roast Beef Medium, \$61.20; Empire Theatre, \$603.68, and Lyceum Theatre, \$45. That due from the Land of Promise, \$76.86, and from Kitty McKay of England, \$29.90, could not be collected and both are marked as being of no value.

Five match safes, \$40; 5 chairs, \$80; a silver cigar box, \$50, and a liquor stand, \$25.

Cash from treasurer's account week ending May 8, 1917, being due from the treasurers of theatrical companies, Sanderson-Brian-Cawthorne Company, \$2,192.12; Billie Burke Company, \$2,536.46; Maude Adams Company, \$9,145.97; Diplomacy Company, \$3,389.39; Ethel Barrymore Company, \$2,479.25; "A Celebrated Case" Company, \$2,545.63, and the Lyceum Theatre, \$827.

Advances on account of salary, etc.: F. Carlyle, \$100, of no value; H. Foster, \$65; J. Kearney, \$88.50, of no value; A. L. Levening, \$230, collected only \$25; Peter Mason, \$105, of no value; G. Mravlag, \$25, of no value; J. A. Reilly, \$50; A. E. Morgan, \$150, of no value; E. L. Sheldon, \$50, of no value; L. Wolfe, \$38.50, of no value; Robert Rendol, \$125; Eleanor Seyboldt, \$10; Elita Proctor Otis, \$75; A. L. Rehnstrom, \$40, and a note from the New Lyceum Theatre Company, \$128,726.40, with interest, \$4,469.67.

Royalties advanced to authors for the right to produce their plays in the future: Roast Beef Medium, England, \$500; Bernstein Play, \$3,928; L'Aiglon, England, \$5,000, and contents of storehouses, insured for \$215,000.

Also, twenty-five shares of the Blackstone Theatre Company, a New Jersey corporation, \$2,500; 1,500 shares of the Musical Plays, Ltd. of London, \$7,140; twenty shares of the Theatre Companies of St. Louis, Mo., \$2,000; five shares of the Memphis Theatre, a New Jersey Corporation, \$500; 1,250 shares of the Famous Players-Charles Frohman, \$40,000.

Also, a 30 per cent. interest in lease of land and building known as the Hollis Theatre, Hollis street, Boston, Mass., lease began on November 1, 1910, and expired July 21, 1920, \$5,000; one-third interest in lease of the Colonial Theatre, Boylston street, Boston, Mass., lease began on September 1, 1910, and expires September 1, 1920, \$5,000; a 50 per cent. interest in lease of land and building known as the Empire Theatre, Broadway, New York City, lease began on May 1, 1912, and expires on April 30, 1922, \$1; a 50 per cent. interest in lease of land and building known as the New Lyceum Theatre, 149 West Forty-fifth street, lease began on October 30, 1911, and expired October 29, 1916, \$1, and one-third interest in the construction cost of the Metropolitan Theatre, Seattle, Wash., \$52,450.01.

These securities, according to the administrators, are of no value: Three shares of Nixon and Zimmerman Theatre Company, three shares of the Wallack's Company, three shares of the Wallack's Theatre Company, ten shares of the Interstate Amusement Company, thirty-three and one-third shares of the Empire Theatre Company of Syracuse, N. Y., and 1,000 shares of the Bull Frog Cliff Mining Company.

The debts of \$876,760.09 left by the dead manager, all of which have been paid, are as follows:

Promissory notes: August 7, 1911, Alf Hayman, \$25,000, with interest, \$312.50; December 4, 1911, Charles J. Rich, \$10,000, with interest, \$2,190.17; July 3, 1913, Scholle Bros., \$50,000, with interest, \$1,025; June 1, 1914, Scholle Bros., \$25,000, with interest, \$484.56; November 2, 1914, Scholle Bros., \$100,000, with interest, \$58.47; November 11, 1914, Klaw and Erlanger, \$65,727.79, with interest, \$1,624.93; January 11, 1915, Commercial Trust Company, \$21,250, with interest, \$342.22; February 27, 1915, Klaw and Erlanger, \$25,000, with interest, \$239.58; May 4, 1915, Commercial Trust Company, \$20,000, with interest, \$8.33, and Harry J. Powers, \$3,168.57.

Also, Alf Hayman, \$354,140.48; Klaw and Erlanger, \$53,044.69; William Harris, \$34,915.92; William Gillette, \$13,754.69; John Drew, \$8,590.51; estate of H. B. Harris, \$4,112.68; David Belasco, \$3,618.86; Billie Burke, \$3,030.74; Maude Adams, \$6,248.06; Empire Theatre, electric light account, \$278.34, and their sign account, \$430.07; Alf Hayman, trustee Astor account, phonolist, \$1,300; income tax account, \$631.15; "Waltz Dream," English royalty, \$614.12.

Also, "Are You a Mason?" royalty account, \$16.27; William Lestocq, \$37.56; accounts payable, for what being not disclosed, \$19,323.03; Dr. Pease, a dentist, \$175; treasurer of The Hyphen Company, \$1,731.37; treasurer of the John Drew Company, \$910.71; advance sale of Empire Theatre, \$2,296; William Lestocq, salary and profits, \$2,100; Klaw and Erlanger, sundry items, \$7,830.33; Commercial Safe Deposit Company, rent of safe, \$15; James Cameron, auditing, \$453.57; Schoenig & Company, opticians, \$1.50; Federal income tax for 1915, \$222.32; Dr. Clarence C. Rice, \$85; Dr. O. Schwarzfeger, \$20; Beale & Inman Haberdashery, \$400; Astor Sanitarium, \$72, and Grfm & Trewin, \$50.

According to the administrators, Mr.

Frohman at the time of his death was indebted to various persons, some of whose claims were secured and others not, and for the purpose of preserving the assets and good will of his business and for the benefit of all parties concerned therein, creditors and next of his kin, an agreement was reached to form the Charles Frohman, Inc., under the laws of this State. This was done on July 21, 1915, and a company was organized with a capital stock of \$700,000 preferred, divided into 7,000 shares, par value of \$100 each, and \$300,000 common stock, divided into 3,000 shares, par value of \$100 each.

Under the agreement reached the following creditors received and accepted in full satisfaction of their claims preferred stock of the following amounts:

Al Hayman, 250 shares; Klaw and Erlanger, 1,200 shares; Alf Hayman, 3,656 shares; Charles J. Rich, 121 shares; William Harris, 382 shares; H. J. Powers, 31 shares; John Drew, 85 shares, and William Lestocq, 21 shares, making 5,836 out of a total authorized issue of 7,000 shares, and leaving 1,164 shares in the treasury, and "in addition to the above mentioned creditors, Scholle Brothers, a secured creditors, also signed said agreement, thereby binding themselves to accept in the future preferred stock of said corporation in full for any balance which may remain after the sale of the collateral held by them."

The common stock, 3,000 shares, has been divided among Alf Hayman and Mr. Frohman's six brothers and sisters, Mr. Hayman taking 1,500 shares, and the brothers and sisters each 250 shares.

"WILDFIRE" IS NOW "DEARIE"

"Wildfire," the old play in which Lillian Russell starred, has been set to music, and under the name of "Dearie" will open in Detroit August 30.

Malvin Franklin has supplied the score, and Will Archie, who had a part in the original play, is to be seen in the same role in the musical version. Others in the cast are Willie Solar, Georgie Hewett, John Markle, John Walters and Lettie Yorke.

JACK YELLEN'S MOTHER DEAD

The mother of Jack Yellen, the lyric writer, died suddenly last week in Buffalo following a surgical operation she underwent in one of the local hospitals.

Jack Yellen left for Buffalo immediately after he received word of his mother's death. He will probably remain in his home city with the rest of the members of his immediate family until the latter part of this week.

BAN MOONLIGHT DANCES

SALT LAKE CITY, Aug. 5.—The ban has been placed on moonlight dances, poorly lighted cars for transportation to resorts and attendance of minors at public dances here in an ordinance that has been passed by the County Commission following a report made by the Social Welfare League.

FRISCO MUSICIANS WINNING

SAN FRANCISCO, Aug. 15.—From present appearances the advance in salary that has been asked by the local musicians will be granted. Twenty per cent increase is the demand, which means an advance from \$52.50 to \$63.00 a week.

SHOW ROUTES

Some Show—New Academy, Buffalo, Aug. 16-21; Cadillac, Detroit, 23-28. Social Follies—Avenue, Detroit, Aug. 16-21; Academy, Pittsburgh, 23-28. Stone & Pillard's—Bijou, Philadelphia, Aug. 23-28. Sweet Sweetie Girls—Empire, Cleveland, Aug. 16-21; Avenue, Detroit, 23-28. Tittle Tattle—New Bedford, Mass., Aug. 16-18; Fall River, 19-21; Grand, Worcester, 23-28. Tiddle de Winks—Star, Toronto, Ont., Aug. 16-21; Academy, Buffalo, 23-28. Tempters—Gayety, Milwaukee, Aug. 16-21; Haymarket, Chicago, 23-28. Tidbits of 1920—Haymarket, Chicago, Aug. 16-21; Park, Indianapolis, 23-28. Whirl of Mirth—Gayety, Minneapolis, Aug. 16-21; Gayety, St. Paul, 23-28.

DEATHS

MICHAEL PUGLIA, comedian with the Parker Trio, died in Schenectady on August 10 from an acute attack of heart disease while standing in front of a theatrical hotel. He was laying off the first half of the week and was scheduled to open at Proctor's on Thursday of last week. When seized by the attack he begged his wife and two partners, Casper Zurens and Harry Fenn, to bid him good-bye. Puglia, who is survived by his wife and two sisters, was born in Paterson, New Jersey, and for years had been well known on the vaudeville stage.

MRS. TOM KELLY, known on the stage as "Violette," died on July 23 in San Francisco, after a prolonged illness. Twenty years ago she was a member of the team of Kelly and Violette, which made a great vaudeville hit as "The Fashion Plates." The team originally started in the old Olympia, Eddy and Mason streets, San Francisco, in a cake walk.

NELLIE ALQUIST (Smith), formerly of West and Alquist, and Clayton and Alquist and the wife of C. M. West, (Smith), passed away Thursday of last week in her forty-second year from heart trouble. She leaves a father, husband, sister and brother. The remains were interred in the Evergreen Cemetery.

CONRAD W. JANKE, an actor, committed suicide by hanging himself in his cell in Hartford City, Conn., on Aug. 11. He had surrendered to the New York police the day before, acknowledging himself to be a slacker and haunted by the fear of being arrested. He was taken to Hartford by a Federal officer the same day.

IN LOVING MEMORY of my beloved wife

Florrie M. Jones Kelly

who passed away in Brooklyn, N. Y. on August 13, 1920

JOHN KELLY

London & Birmingham, England
papers please copy.

MRS. FLORENCE M. JONES KELLY, well known in the theatrical profession, died at her home in Brooklyn last Friday. She is survived by her husband, John Kelly.

JAMES O'NEILL, veteran actor, who, for the past thirty years has appeared in romantic plays and dramas, died last week at the Lawrence Memorial Hospital, aged seventy. His death was due to illness brought on through an automobile accident two years ago.

James O'Neill was born in Kilkenny, Ireland, Nov. 15, 1849, and came to this country when five years old. His first appearance on the stage was in 1868. During his career, he created many famous roles, the most famous of them being "Edmund Dantes" in "The Count of Monte Cristo," which he played for 6,000 performances. Some of the others include "The Two Orphans," "Dannichies," "A Celebrated Case," "Deacon Crankett," "An American," "The Musketeers," "Virginius," "Julius Caesar," "Abbe Bonaparte," "Joseph and His Brethren" and "The Wanderer." He also created the role of "Christ" in "The Passion Play," produced at San Francisco in 1880. He is survived by his son, Eugene, a playwright. Mrs. James O'Neill was the former Ellen Quinlan.

LETTER LIST

LETTER LIST.

GENTS.

Bennett, Sidney
Burke, Al. B.
De Mar, Ramsey
Dillon, John
Diggs, Leon
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